

LIFE

WHAT MAO SHOWED K.
AN OLD IOWA HAND VISITS CHINA

PART II: YOU AND YOUR DOCTOR
NEW-STYLE FAMILY PHYSICIAN



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AND MISSILES

OCTOBER 19, 1959

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He had it better in Iowa

Khrushchev finds out how not to be the life of a party when, as honor guest at Red China's birthday celebration, he talks peace, praises Ike and gets a cool reception from his hosts.



K. AND MAO

You and Your Doctor: II

In Part II of "You and Your Doctor," LIFE shows one answer to the problems of modern medicine: the highly trained specialist who is moving in on the job of family doctor.



FAMILY INTERNIST

The Series—by Stengel

Master of baseball strategy and of an inimitable prose style, Casey Stengel—LIFE's own Series expert—tells how brashness and some heroes won for the Dodgers.



STENGEL

Where Darwin stands today

In the concluding article of its Darwin series, LIFE shows missing links and reports the evidence that modern science has found to support the epochal theory of evolution.



AFRICAN "APE MAN"

Legend maker's own legend

The legendary Cecil B. DeMille tells his own legend: how he pawned the family silver, invaded Hollywood in 1913 and, despite sabotage attempts, made history and the first full-length movie.



DE MILLE'S PET CAMERA

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COVER

During Khrushchev's visit, Chinese youths wave scarves and paper mums against a background of model missile and planes (see pp. 32-39)

THE WEEK'S EVENTS

Big show, no glow for K. in Red China. Photographed by Brian Brake
Britain's Tory Supremacy swamps Socialists
A Look at the World's Week
Congressional quizzers get more dirt on quiz shows and ask: "Where's Charlie?" (Van Doren, that is)
Rhino gets the most votes in a Brazilian election as a protest against the politicians
Presidential candidate in a big hurry: Nixon campaigns from New Hampshire to Oregon—all in a single week

EDITORIALS

The invisible robber
Mac's election—and ours

PICTORIAL ESSAYS

Darwin's world of nature. The conclusion of this series tells where evolution stands today. Text by Lincoln Barnett. Paintings by Rudolf Freund
A new kind of American family physician: Part II of "You and Your Doctor." A highly trained internist with a personal touch fulfills many patients' needs. Photographed for LIFE by Paul Schutzer

ARTICLES

Epic story of films' first epic. By Cecil B. DeMille
"Chicago is what you'd call stagnant." By Casey Stengel

EDUCATION

Weekend face-lifting modernizes classroom

MODERN LIVING

High-flying toys for space age
Opulence in plain rooms: boxy apartments are given a spirited personal look—in color

THEATER

Mark Twain's amazing twin: a young actor's uncanny impersonation scores a one-man hit. By Tom Prideaux

FASHION

Stars' splendor back in style: dramatic fashions from California recall Hollywood of the '30s

ART

Farewell to the great Bernard Berenson

MILITARY AFFAIRS

Lack of thrust and purpose keeps U.S. behind Russia in space

SPORTS

Bath's bathtub derby day

PARTY

Backstage with Ingrid Bergman

OTHER DEPARTMENTS

Letters to the Editors
Speaking of Pictures: "Old Bill," a comical legacy
Miscellany: a buzzing bomber of bees

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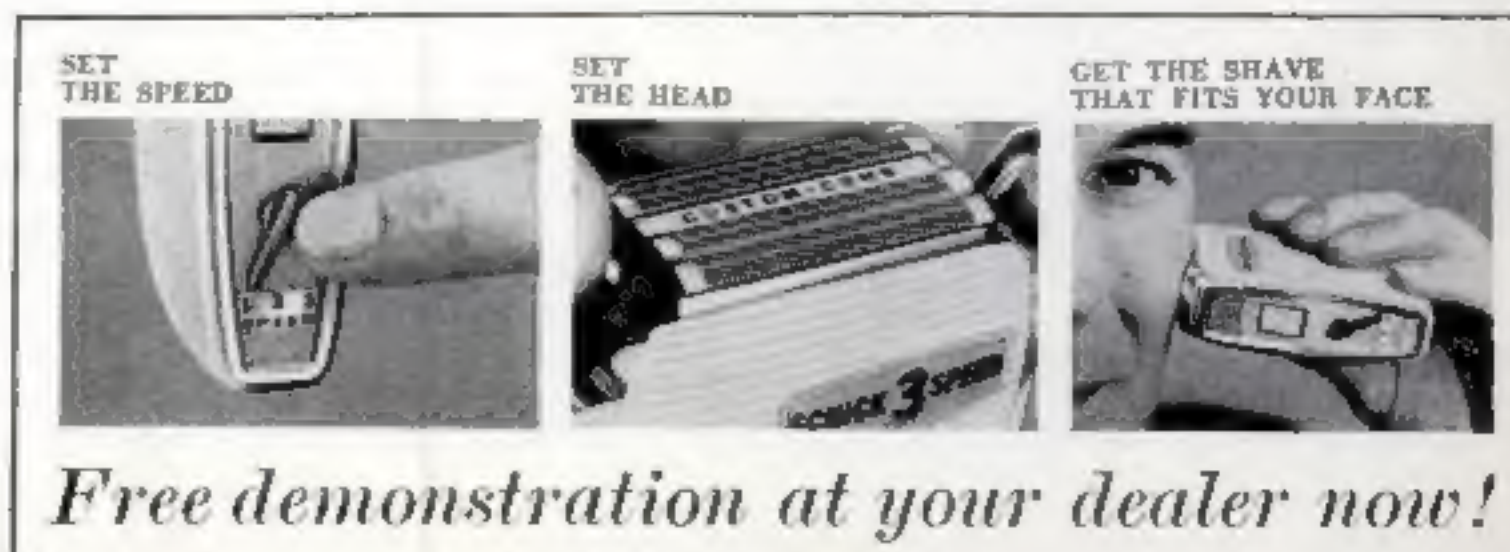


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You probably know a family like the Andersons—perhaps you are one of them. Without any of the advantages of money, college, or unusual talents, the Andersons are known, liked, and respected throughout the community. Mr. Anderson was even picked for the school board even though his formal education was not great. Mrs. Anderson is known for her clever ideas when the PTA puts on its big bazaar. The children aren't brilliant—but they are alert, good students busy with a dozen different hobbies. One has even rigged up a laboratory in the basement and won the science award at the high school last year. But busy as the Andersons are—they always seem to have time for each other. You just have to set foot in their house to know it is a happy house.

It was Mr. Anderson's very lack of formal education that is largely responsible for their home atmosphere. Since he was never in a position to take education for granted, he determined that he was going to do what he could to give his family the priceless gift of knowledge. It was then he decided to buy a set of the Encyclopaedia Britannica—and he has never regretted the decision. The whole Anderson family has caught the habit of "looking it up in Britannica"—a habit that will have a lifelong effect on their success and happiness.

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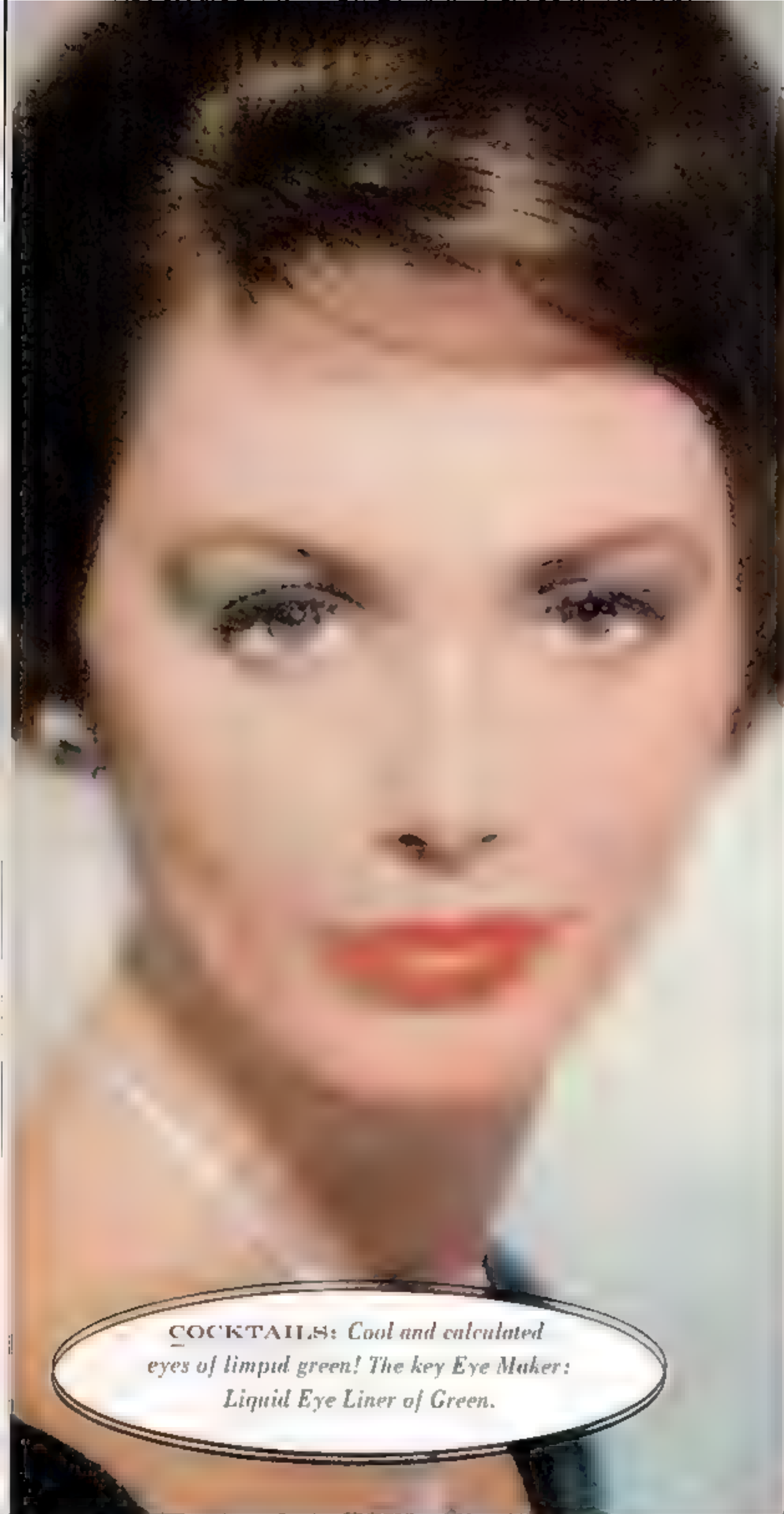


MORNING: *The light touch is the right touch for beauty in the a.m.! The key Eye Maker: Dark Brown Roll-On Mascara.*

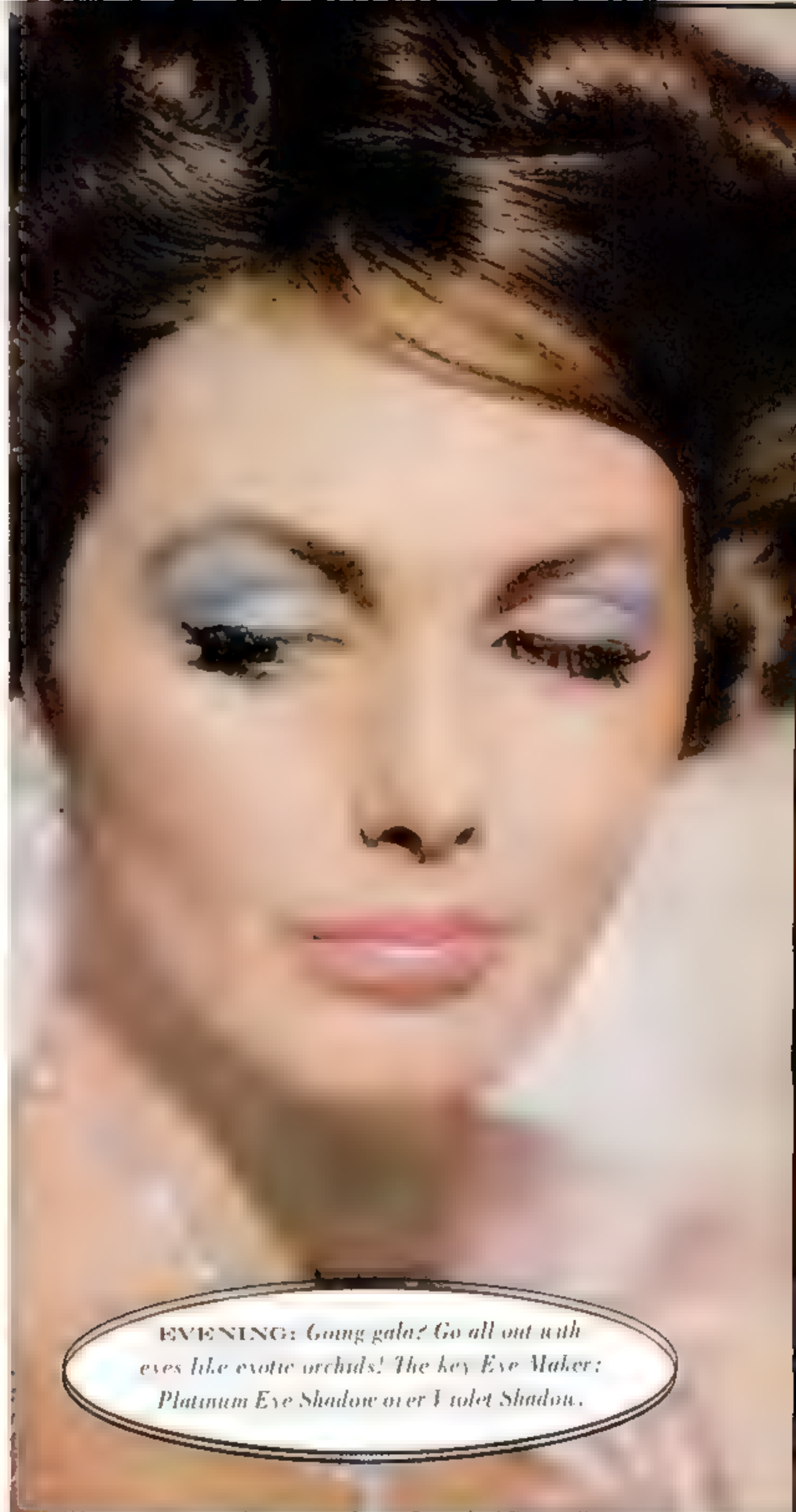


NOON: *Lunch-in-town blue . . . subtle but new! The key Eye Maker: Eye Shadow in Pastel Blue.*

Behold! Fashion lifts 'THE LOOK'
up...up...up from lips to eyes!
'eye makers...



COCKTAILS: Cool and calculated
eyes of limpid green! The key Eye Maker:
Liquid Eye Liner of Green.



EVENING: Going gala? Go all out with
eyes like exotic orchids! The key Eye Maker:
Platinum Eye Shadow over Violet Shadow.

Same girl! 4 different looks! It's the newest feminine strategy for making eyes! Play up to your mood or your costume...for exciting Looks around the clock.

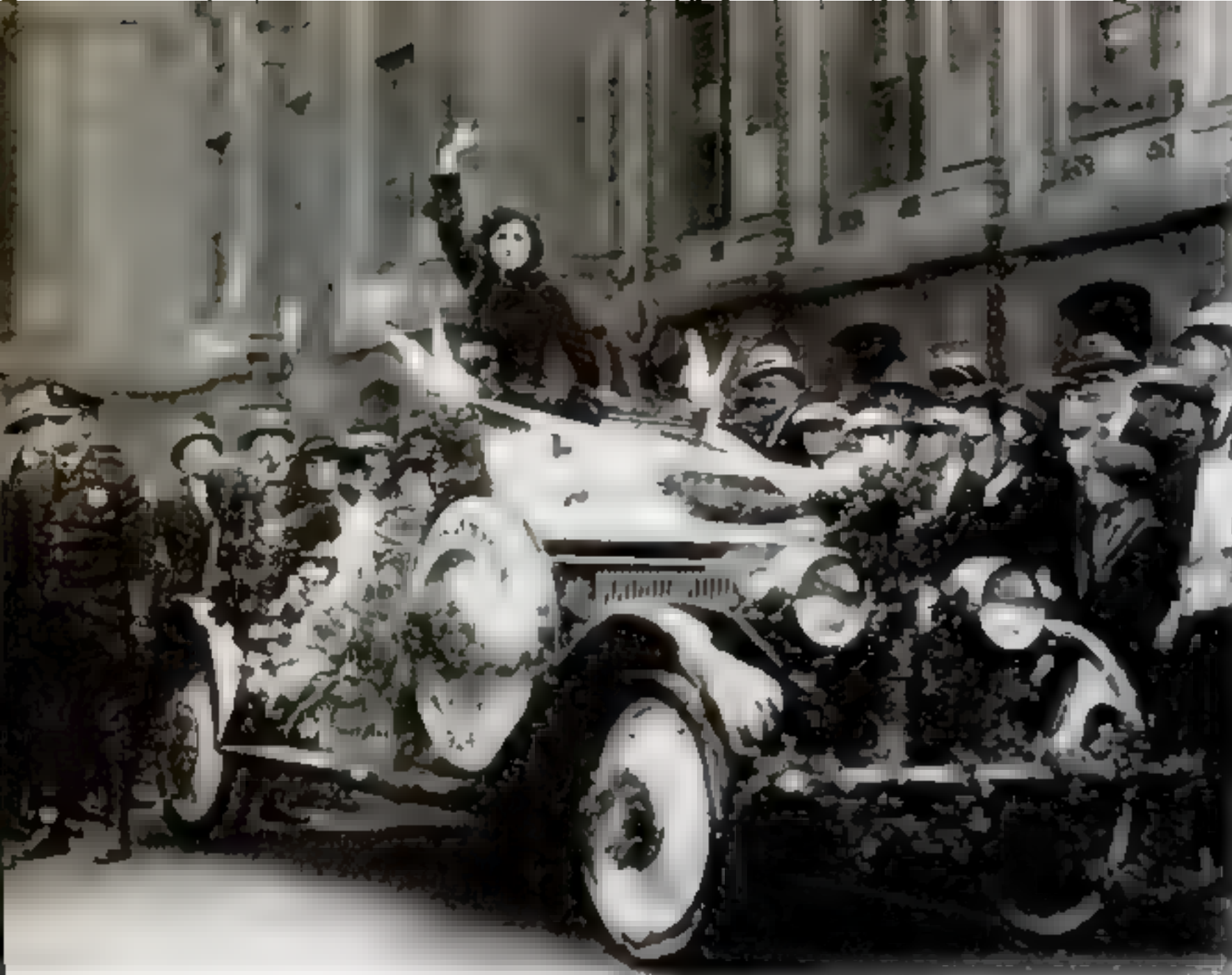
...à la carte' by Revlon

Spellbindery! Temptation! Enchantment!

47 new colors to play with...new special techniques.

Nothing but delightful decisions, as eye make-up comes of age!





TRIUMPHANT MISS AMERICA 1924 IN HER DAGMAR

MISS AMERICAS

Sirs:

Thank you for publishing current pictures of yesteryears' Miss Americas ("All the Miss Americas, Then and Now," *LIFE*, Sept. 28).

It is gratifying to know that Father Time has been no kinder to them than to me.

MRS. WILLIAM LEVINE
Newton, Mass.

Sirs:

I was interested to note, while reading about the Miss Americas, that you failed to mention one prize received

by Miss America 1924, a beautiful yellow roadster

MRS. H. J. HELLER
Drexel Hill, Pa.

● Miss America 1924 received two cars, neither an official prize. One was a Rickenbacker given by the Rickenbacker Company. The other was a Dagmar (*above*), a short-lived American make, given her by her Philadelphia sponsors.—ED.

Sirs:

How thrilling to be in *LIFE*, but what a shock to my vanity and reputation to

have been identified as the mother of 1958's Miss America, Marilyn Van Derbur. After all, she is 22 and I've only been married for two years.

Feeling as I do about that unflattering picture, imagine how Marilyn's real mother must feel!

CELESTE SEYMOUR
New York, N.Y.

KHRUSHCHEV'S VISIT

Sirs:

I nominate as "The Picture of the Year" the photograph of Abraham Lincoln looking down on Nikita Khrushchev ("Khrushchev Confronts the Republic," *LIFE*, Sept. 28).

CAROL M. ANDREWS
Omaha, Neb.

Sirs:

Marble and flesh, one can feel the opposition of forces by studying the picture of Khrushchev viewing Lincoln. Before I could organize my thoughts, words welled up from within me. Dignity, God, slavery, the Ten Commandments, my country, fear, repulsion and then, a stiffening of the backbone. I haven't gotten beyond that picture. It is enough.

MARGARET STORY BENOIT
Churchville, N.Y.

Sirs:

It has been a frightening spectacle indeed to watch the progress of the sinister buffoon Khrushchev across this land; but all of us should remember this: while he boasts of a few hundred pounds of metal buried in the moon, let us remind ourselves that Americans placed their own monuments among the stars long ago—the Declaration of In-

LETTERS

dependence, the Constitution and the Bill of Rights. And that we have never ceased adding more glories to them: from Washington's addresses to the latest Supreme Court decisions on desegregation.

While the Russian tyrant talks only of materialism, let us respond with the only truths that last: the things of the spirit, the freedom of the individual, the dignity of man, the pre-eminence of God.

WILLIAM E. LERNER
Los Angeles, Calif.

Sirs:

Averell Harriman's "Mr. K. Meets U.S. 'Ruling Class'" was a masterpiece. I could not help but admire the completeness of his thoughts, the wisdom and sagacity of his questions and answers.

T. J. ASH
Alma, Wis.

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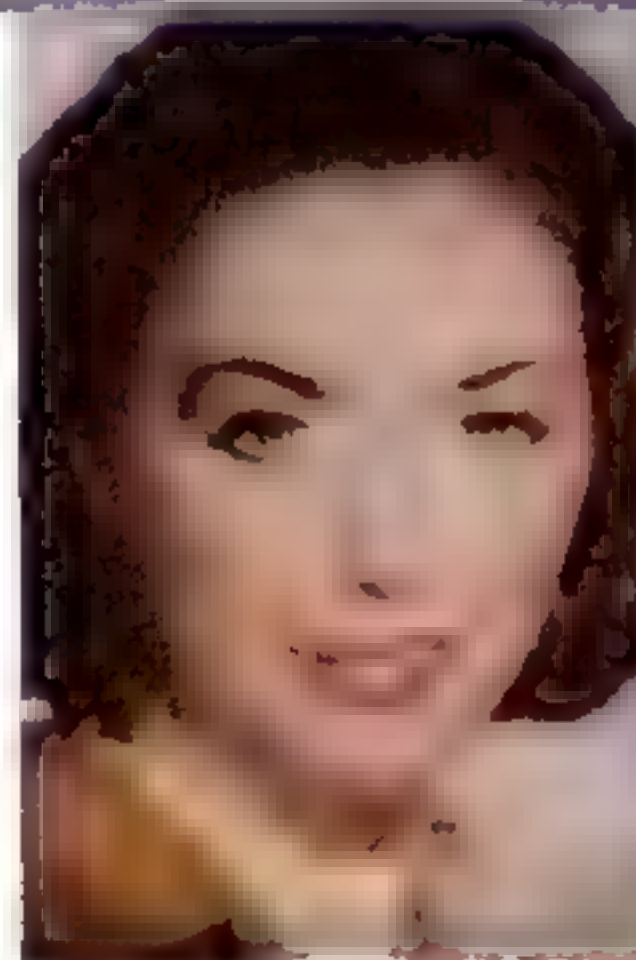
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Morning: The light touch

To give your eyes extra depth and brilliance use Eye Shadow... even in the morning! Soft touches enhance the eyes. Revlon's sharp and clear colors always look natural!

Used here: Dark Brown Roll-On Mascara, Moss Green Eye Shadow Stick, Dark Brown Eyebrow Pencil.



'eye makers...

TO THE EDITORS

Sirs:

Thank you for the picture of Mr. K.'s interpreter, Mr. Sukhodrev. While in Los Angeles this interpreter gave a dazzling performance from which I have not yet recovered!

I have never seen a more charming man! He has such an angelic smile, a keen, lightning-fast mind, an endearing voice, a magnificent appearance and softly glowing eyes that could melt a ton of ice.

GRACE WHITE

Hollywood, Calif.

Sirs:

As our next ambassador from Russia I nominate the personable young interpreter, Mr. Sukhodrev. He has talent, tact and good looks. Tell us more about him.

MRS. ERNEST LOONEY

Nashville, Tenn.

● Viktor Sukhodrev, 26, took over when Khrushchev's regular interpreter, Oleg Troyanovsky, became sick. Mr. Sukhodrev learned his English in Britain as a child, later studied at Moscow's Foreign Language Institute. He enjoys American detective fiction, volleyball and good conversation.—ED.

EDITORIAL

Sirs:

Your editorial, "Khrushchev's No. 1 Problem" (LIFE, Sept. 28), failed to grasp the big lie technique in Mr. K.'s proposal to junk all the tools of war. The problem of confidence is not nearly as important to this proposal as first removing the causes of war—the spying

and sabotage, infiltration, brainwashing and moral aggression.

These have to come before any real disarmament and world peace can be attained

ARTHUR J. SCHNEIDER

Indianapolis, Ind.

Sirs:

You hit the nail on the head. Until Mr. K. gives real assurance that conditions in Hungary and other so-called satellite nations will be greatly improved, Westerners can hardly give much credence to his remarks, however genial.

HOWARD R. MULFORD

Cranford, N.J.

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THANKFUL FATHER

Sirs:

Your picture, "Father Filled with Thanks" (LIFE, Sept. 28), is the most moving I have seen.

DAVID ERICKSON

Newark, Ill.

BIRD MIGRATION

Sirs:

After reading about Khrushchev, Trotsky, death and the threat of death it was a pleasure to read "Marvels and Mysteries of Migrating Birds" (LIFE, Sept. 28) and the refreshing reminder that God is supreme, the evidence around us if we choose to see it.

MAGGIE COX

New York, N.Y.

Sirs:

I have read with much pleasure your article on bird migration. I am skeptical about accepting the thought that the birds are guided by the stars in their semiannual migrations. This doubt arises because it does not account for the migration of fishes to their spawning locations. This seems just as much a mystery as the means by which birds are guided. I believe there may be some relation between the two. The birds in the evolutionary process are much nearer the fish than we human beings and we may have lost a homing sense that birds and fish possess.

ISAAC J. VANARTSDALEN

Doylestown, Pa.

WORKER OF MIRACLES

Sirs:

I enjoyed reading the article about the enchanting actress, Anne Bancroft,



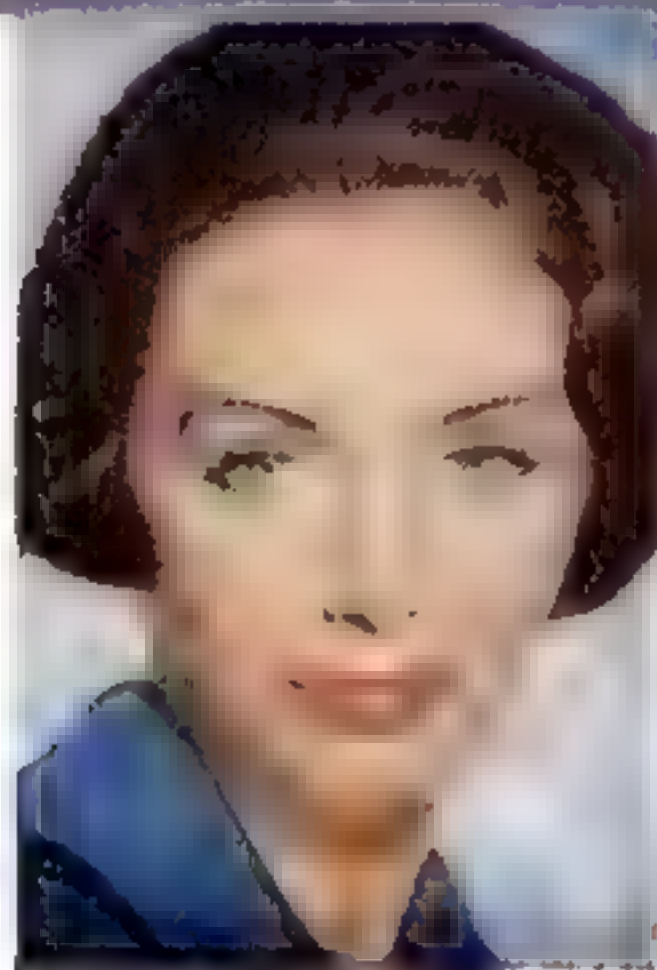
BANCROFT AND BLIND GOLFER

and her forthcoming play ("A Worker of Miracles," LIFE, Sept. 28).

Your readers might be interested to learn that, in addition to her studies with handicapped children referred to in the article, Anne Bancroft continued her research at Vacation Camp for the Blind in Spring Valley, N.Y. For several days she shared the blind-deaf people's daily routine; she ate, danced and played golf (above) with them and she communicated with them through the medium of the manual language.

HELEN F. TREFGER

New York, N.Y.



Noon: Lunch-in-town blue

For special effectiveness, and to dramatize your mascara, brush on a thread of color close to your lashes with Liquid Eye Liner. Long-lasting muted or brilliant colors.

Used here: Pastel Blue Eye Shadow Stick, Pastel Blue Liquid Eye Liner, Dark Brown Waterproof Cream Mascara.



Cocktails: Cool and limpid green eyes

To have real fatale allure, frost your eyes with new shimmering shadows that are color plus gold or silver. These fashionable Frosted Eye Shadows come in little pans, and give you glamour galore!

Used here: Green Liquid Eye Liner, Gold Frosted Green Pan Shadow and Frosted Green Roll-On Mascara.



Evening: Eyes like exotic orchids

For your evenings of splendor, go all out! Highlight your eye make-up with Platinum... Gold... Silver! Precious jewelings in Pan Eye Shadows and Eyelash Tippings.

Used here: Platinum Pan Shadow, Violet Eye Shadow Stick, Platinum and Black Liquid Eye Liners, Black Roll-On Mascara.

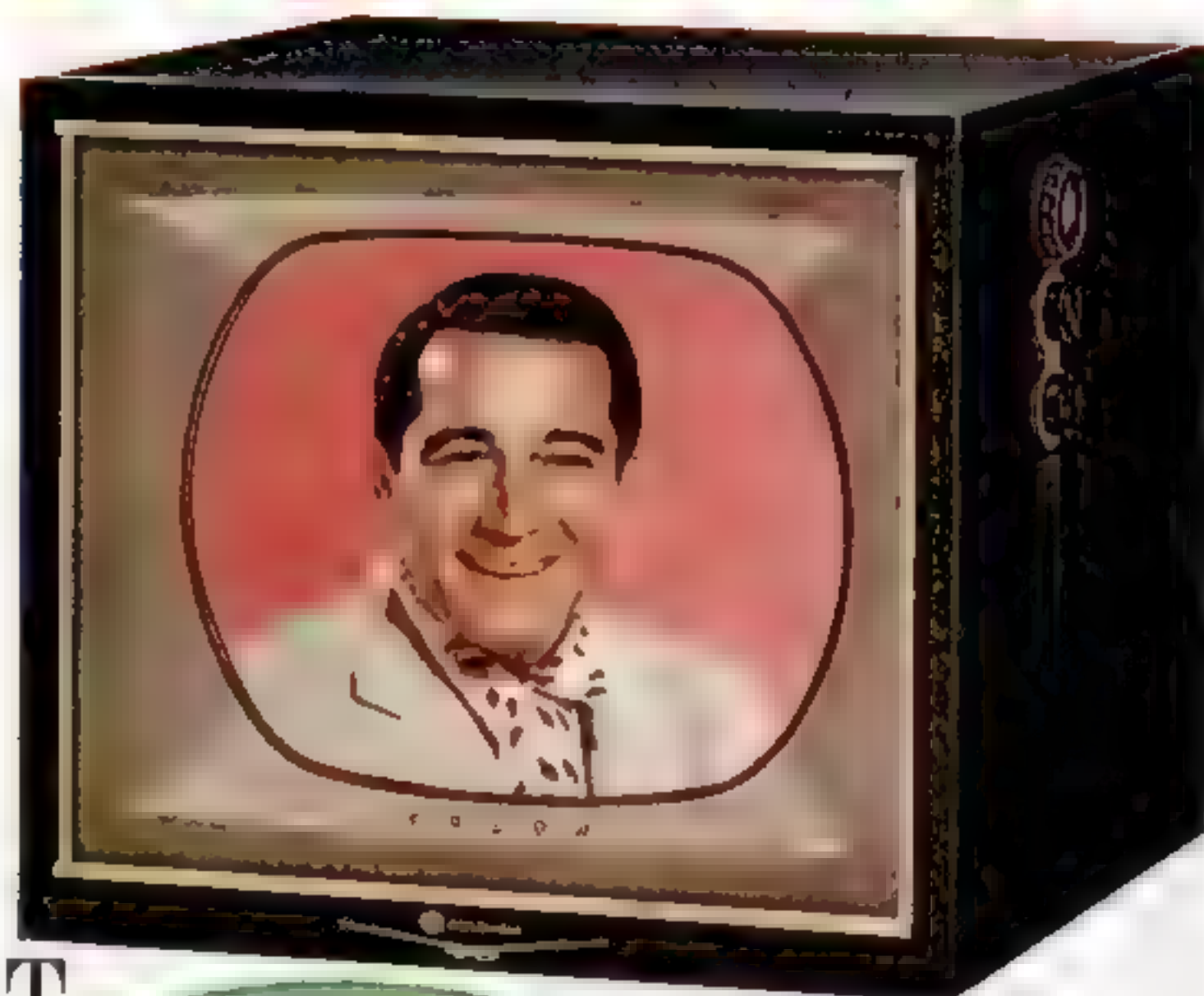


à la carte' by Revlon

1352 PRIZES TO WIN!

16 RCA VICTOR COLOR TV SETS ARE FABULOUS FIRST PRIZES IN BIG "LIVING COLORING" CONTEST

Imagine having RCA Victor Color TV in your home! You'll see the big football games in color — top specials every week, starring Fred Astaire, and others — and the great weekly series like Perry Como, Steve Allen, Tennessee Ernie Ford, and "Bonanza." And RCA Victor Color TV gives outstanding reception of all black-and-white shows, too. As first prize in the "Living Coloring" Contest, 16 RCA Victor *Boswell* Color TV sets will be awarded, complete with Installation and Service Contract. See full contest rules and details below.



The Boswell

ENTRIES ON "E-Z OPENER"
SHOPPING BAGS AT MOST
LEADING GROCERY STORES OR AT
YOUR RCA VICTOR DEALER'S!

Other great prizes too! Just "COLOR THE STARS" and complete
a brief statement to win!



24
SECOND
PRIZES:

Complete RCA Victor Stereo Setup!

Step into the thrilling world of "Living Stereo" with the RCA Victor *Mark IX* and companion speaker unit. Play new stereophonic records and all other records in your collection through six laboratory-balanced speakers. And the modern Danish lowboy styling lets you create a decorating and listening plan to suit your exact needs.



80
THIRD
PRIZES:

RCA Victor Transistor Radios

This sleek, iceberg white transistor radio can play up to five years on a single battery! With a rechargeable battery and Transicharger, you can practically forget about changing batteries! Or, play it on conventional penlight or long-lasting mercury cells. The *Transicharg Super* (1BT21) in non-breakable "IMPAC" case.



1,200
FOURTH
PRIZES:

2-record RCA Victor Album, "An Evening with Lerner and Loewe"

Hours of your favorite songs from shows like "My Fair Lady," "Gigi," and "Paint Your Wagon." A valuable addition to your record library!

BIG
BONUS
#1:

Over \$100 of RCA Victor Stereo Records

If you qualify (see Official Rules, right) you can win an additional prize of RCA Victor "Living Stereo" records. A 19-record library of Stereo hits.

BIG
BONUS
#2:

RCA Victor "Stylist" Sportable TV

It's the portable with the picture and sound of a big set — it's an extra bonus award! (See Official Rules, right, on how to qualify.)

NOTHING TO BUY! HERE'S ALL YOU HAVE TO DO

1. Fill out Official Entry Blank.
2. Color in one TV screen illustration on your shopping bags conforming to any one appearance of star on Color TV or use Official Contest Entry Blank also provided for this purpose.
3. Finish this statement in 25 words or less: "I would like to see more products at (fill in food market name) advertised on 'Living Color' TV because..."
4. Mail entries to "Living Coloring" Contest, P. O. Box 641, Tuscaloosa, Alabama.
5. Entries must be received by midnight December 19, 1959. All entries become the property of E-Z Opener Bag Corp., and none will be returned. Prizes will be awarded on the basis of originality and aptness of thought of the completed statements. Judges' decision will be final.
6. First prize winners will receive bonus award of \$100.00* value Stereo Record Library featuring finest RCA Victor record selections if they submit with entry \$50 in cash register receipts from participating food market.
7. First prize winners also will receive extra bonus award of RCA Victor *Stylist* Sportable TV set (Model 170-P-042) if entry is certified by local RCA Victor dealer.
8. Enter as often as you like in 8-week period of contest from October 17 to December 12, 1959. Contest subject to all federal, state, and local regulations.

*based on nationally advertised list prices

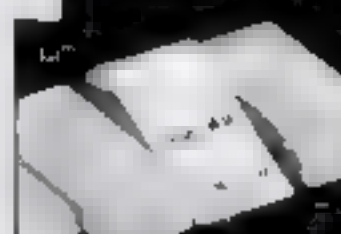
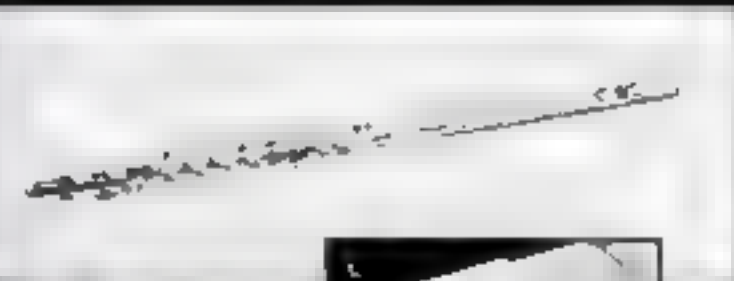
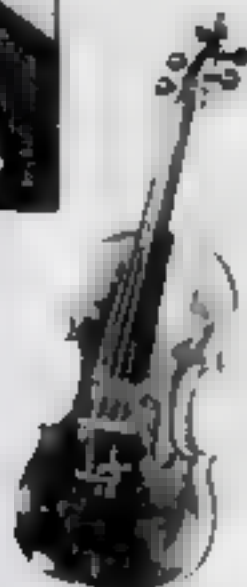
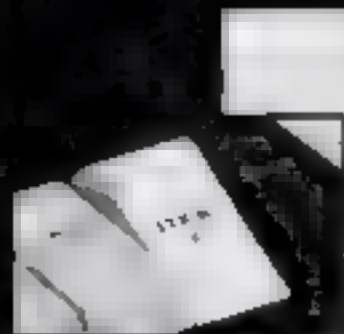
If contest entries are not available locally, write
"LIVING COLORING" CONTEST, Box 641, Tuscaloosa, Alabama.



RCA VICTOR
TRADE MARK RADIO CORPORATION OF AMERICA



even a one-finger tune has all these exciting sounds



● Simply set the plainly labeled "tabs" for the instrumental sounds you want, including Lowrey's thrillingly realistic clarinet, guitar, flute, string and trumpet. Or combine these and many others for rich orchestral effects.

...on The **LOWREY ORGAN**

EASIEST TO PLAY OF ALL MUSICAL INSTRUMENTS!

THE FASCINATING THING about almost any home organ is that it is actually many instruments in one. The remarkable fact about The Lowrey is that it makes these instrumental effects so realistic and so easy to play. Even the simplest tune you pick out with one finger will delight you for hours. Try it with The Lowrey's wide variety of sounds, as instrumental solos or blended for rich orchestral effects.

And, though you may never have had a music lesson before, you will find your progress on The Lowrey amazingly rapid. It's such fun and so easy you and your whole family will be having regular "musicales" in just a few weeks' time.

Thousands of men and women have already discovered the wonderful relaxation and satisfaction of playing The Lowrey. We invite you to be next. Just visit your nearby Lowrey Organ Studio (see the Yellow Pages). Try The Lowrey and prove to yourself that this is truly the easiest to play of all musical instruments. Or, if you prefer, phone your Lowrey dealer. Ask

to have The Lowrey delivered to your home for a few days' free trial, complete with easy-to-follow instruction material. Ask also about free lessons.

You will be pleased to find that, though wonderfully easy to play, The Lowrey is a complete musical instrument. No matter how expert you become, you will continue to enjoy it. And the price will come as a pleasant surprise, too, for The Lowrey is the lowest priced full spinet organ on the market today. Models include "percussion" and two 44-note manuals. Convenient time payments are easily arranged. The Lowrey Organ Co., 7373 N. Cicero Avenue, Lincolnwood, Chicago 46, Illinois.



THE LOWREY ORGAN

Easiest to play of all musical instruments
Its patented and exclusive features make the difference

To introduce you to THE RCA

ANY FIVE

for only \$3.98

...if you agree to buy six albums from the Club during the next twelve months from more than 150 to be made available

THIS EXCITING NEW PLAN offers you the finest stereo or hi-fi popular music being recorded today for far less money than you would pay otherwise. Now you may join either the Stereophonic Division or the Regular L.P. Division of The RCA Victor Popular Album Club in a short trial membership—and receive five albums of your choice for the single low price of only \$3.98! The plan also helps you build your record library carefully, confidently, completely.

You save up to 40% with this introductory offer alone. Thereafter, if you continue membership, through the Club's Record-Dividend Plan you will save about one third of the manufacturer's nationally advertised prices of RCA Victor regular L.P.

and stereo albums. You may choose a free twelve-inch 33 $\frac{1}{3}$ R.P.M. regular L.P. or stereo album (depending on which division you are enrolled in) with every two albums you buy from the Club.

Every month you are offered a wide variety of albums. One will be singled out as the album-of-the-month. If you want it, you do nothing; it will come to you automatically. If you prefer an alternate—or nothing at all—simply state your wishes on a form always provided. For regular L.P. albums you will pay the nationally advertised price—usually \$3.98, at times \$1.98. For stereo albums you will pay the nationally advertised price of \$4.98, at times \$5.98 (plus—in all cases—a small charge for postage and handling).

ALL ALBUMS ARE 12-INCH 33 $\frac{1}{3}$ R.P.M. LONG-PLAYING



25. Absolutely the last word in sound, performance, the greatest Gold or all Guyne excerpts include the Salsbury Dance.



26. La MacKenzie sings 12 ballads. Hey There, Ebb Tide, Too Young, Moonlight, Stranger in Paradise, Blue Tango.



27. 12 dance-mood specialties by famous Trio plus strings. I'll Get By, I'm in the Mood for Love, Melancholy Baby, 9 more.



28. 13 plush, romantic mood setters for a bar-chlor apartment—Pretty Baby, Thou Swell, Let's Put Out the Lights, etc.



29. Big band, fat beat. 12 varied dance favorites by college-prunking Mergers. Sleepy Time Gal, I'll Be Around, Cherry.



30. Colorful pipe, drums, Black Watch band in a waltz (real) War hero, folk favorites plus Harry Lauder melody.



31. Handsome production of Strauss operetta stars Red Stevens, Robert Veroff, Jo Sullivan, My Hero, Sympathy, etc.



32. 12 old and new from Harmon and again the classic Reminisce. Ebb Tide, Sweet Lullaby, Intimate, Moonlight Cocktail, 7 others.



33. Rich but one of the 1940s Graham Green album stars Ed & Louie, For Me and My Girl, God Is So Good.



43. Warm, relaxed jazz by trumpeter Bruff plus Ray Elledge, Hank Jones, Yesterday, With Love I rep for Me, etc.



44. Rob swings, Clancy sings Shine on Her on Moon, Put on Your Old Gray Bonnet, The Whif, Tenpuff Song, 10 more.



45. Ultraromantic piano with orchestra. They Can't Take That Away from Me, Autumn in Rome, Secret Love, 12 in all.



46. 12 love songs. Time as My Hands, In Love in a Minute, You Are Too Beautiful, You're My Girl, I'll See You Again.



47. Happy honky-tonk piano versions of My Gal Sal, Side by Side, Ace in the Hole, Hello Ma Baby, Charmaine, 7 more.



48. Hilarious musical satire, signature plus commentary by Henry Morgan. Gunsmoke Suite, Anais, of Course, more.



49. Original cast recording of season's top musical. Winner of 6 Tony awards stars Owen Verdon, Richard Kiley, etc.



50. Lyrics & Lyrics (writers of My Fair Lady) Academy Award-winning score. Stars Gigi Grant and Tony Martin.



51. Vietnamese engineering, music, lyrics. The Peanut Vendor, Jambou, For Me and My Girl, By the Beautiful Sea, etc.



52. 8 songs by country pop star Kentucky Headhunters, Georgia on My Mind, Carolina in the Morning, Indiana, etc.



53. Tender love songs and ballads. Ebb Tide, The World, the Flesh and the Devil, Delia's Gone, 10 others.



54. For children, Rodgers-Romantic songs. Also there is a new, charming music appreciation lesson.



55. The dancing listening surprise package of the year. Swing beat, modern sound, ballads, tangos and more.



56. 12 new happy songs and lyrics. Fun to Dance, Polka Laughing, Sailor, Gingers Polka, Mandoline & others.



57. Most unusual, romantic album of 1970. 12 waltzes of oriental humor romance in 11 offbeat treats.



58. 12 and 12 others by the 14, Lovers. He star New ones include Fifth Avenue, The Boat, My God Is Real, etc.



59. His biggest hits re-recorded in his 14. There, I've Said It Again, Riders in the Sky, Riding with the Moon, Ballerina, etc.



60. Uninhibited, rhythmic, moving renditions of 12 Negro spirituals by one of the most popular, authentic mixed choirs.



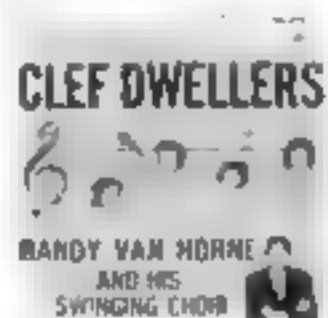
79. Teen-age rock-and-roll singer songwriters hit versions of I Go Ape, The Diary, other originals—Stupid Cupid, etc.



80. Aged-in-the-jazz-wood vocals of Memphis Blues, My Melancholy Baby, Someday You'll Be Sorry, more.



81. TV's first lady at her warmest. I'll Remember April, What's New?, I Fall in Love Too Easily, These Foolish Things, etc.



82. Hip, choral sounds for modern ears. 13 evergreens, Lancelotti, Hey Beat, Do It Again, Home, Paper Moon, etc.



83. Glorious new production of Romberg's operetta starring Giorgio Tozzi, large cast, Lehman Engel, conductor.



84. Virile crooner's 12 most-requested songs. You Belong to My Heart, Beanie Mucha, Magic Is the Moonlight, etc.



85. Gorgeous sound, dramatic dance fare with waltzes and rhy. I'll Have a Rhapsody, You Are Too Beautiful, etc.



86. Familiar classics. Anita's Dance, Ball of the Mountain King, Morning, etc. Eileen Farrell sings Selvig's Song.



87. Lifting, full-blown Viennese settings of familiar tunes by O. Strauss, Lehman, others. Vienna, City of My Dreams, etc.



91. 8 sections from Richard Rodgers' dramatic TV score. De luxe package includes booklet, photos.



92. Relax! Smooth instrumentals. When Day Is Done, Thinking of You, Sweet Dreams, Sweetheart, Speak Easy, etc.



93. Distinctive dance settings by H. Nevins' swing band plus bluesy strings. Sugar Blues, Basin Street Blues, 10 others.



94. Great tenor's favorite pop specialties. Boulevard of Happiness, Granada, Because, I Believe Around the World, etc.



95. Exotic, rhythmic, flamenco variety show with guitars, singers, castanets, hand-clapping Spanish dancers, etc.



96. Romantic, colorful mood setters, lushly recorded. Laura, The Moon I Love, Solitude, Here Staccato, others.



97. Gershwin plays his own Rhapsody in Blue in his 14. Also vintage piano rolls by Fats Waller, Zee Guntry and others.



98. Do it yourself! Conduct light classics. Real hits, instructions included. Salsa Dance, Strauss waltzes, others.



99. Lifting, full-blown Viennese settings of familiar tunes by O. Strauss, Lehman, others. Vienna, City of My Dreams, etc.

VICTOR POPULAR ALBUM CLUB

EITHER STEREO or REGULAR L.P.

NATIONALLY ADVERTISED
PRICES TOTAL UP TO \$29.90



4. Original soundtrack recording from Rodgers and Hammerstein film hit 13 hardy perennials. M. Gaynor, M. Bragg.



5. All-time best-selling classical album by the extraordinary pianist who took Moscow and the world by storm.



6. 18 evergreens. It Could Happen to You, Love Letters, When I Fall in Love, Birth of the Blues, You Made Me Love You.



7. Stunning new recording of the dramatic 9-section suite from the award-winning TV score by Richard Rodgers.



8. Brand-new production of Kern-Hammerstein classic stars Gogi Grant, Howard Keel and Anne Jeffreys.



9. Operetta film stars remake their 12 biggest hits. Italian favorites: Funiculi Funicula, Santa Lucia, Maria Mari, Voce 'e notte.



11. Miller-styled modern repertoire. Ray McKinley Birdland, On the Street Where You Live, Mine, Anything Goes.



12. New remakes of their biggest hits. Jubilee, Skaters Waltz, Liebestraum, Rhapsody.



13. Key highlights from Tchaikovsky's enchanting masterpieces for ballet (and the whole lot too). Waltz of the Flowers, etc.



17. On-the-spot recording. Yes, includes Day In—Day Out, Just a Little Bit, All Right with Me, Mood Indigo, Honeydew Rose.



18. 17 swinging marches. El Capitan, Nipper Polka, On the Hill, On Parade, Washington Post, Jubilee.



19. Lush, rhythmic, exotic instrumentals. Valencia, Granada, Delicias, Come Close to Me, Peanut Vendor, etc.



20. Has 12 biggest, newly remade. Green Eyes, Linda Miller, Adios, Oye Negra, Bess, Monte No. 5, Night Must Fall, etc.



21. Cha-cha, bolero and cool. Perez Prado's crackling big band. Lullaby of Birdland, Flight of the Bambi, 9 more.



22. Broadway's newest star sings the big songs from Flower Drum Song, My Fair Lady, The Music Man, etc.—12 in all.



23. Cha-cha versions of top Latin tunes: Frenesi, Yanga, Perfidia, Brazil, Tampico, Cuban Pete Port-au-Plaisir, others.



24. 12 pop favorites and eight classics. September Song, Warsaw Concerto, Diana, Tenderly, You Young, Charmaine, more.



25. Fantastic sound, evocative atmosphere. Famous songs, vocal singing. I Want to Ride River Valley, 10 more.



26. My Man, Young and Foolish, They Say It's Wonderful, Yesterday, Bewitched, The Thrill Is Gone, Summertime, more.



28. 12 warmly sung inspirational songs. He's Got the Whole World in His Hands, Whither Thou Goest, Scarlet Ribbons.



37. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, Primm from Heaven, I Cover the Waterfront.



38. Standards plus special material. Sun-filled all hits, some Billy May covers. Isle of Capri, Hindustan, Brazil, etc.



39. 12 city dance special. Once in Love with Amy, That Old Feeling, Dream Boat, Midnight Sun, Hourglass, others.



40. Wacky banjo-pickin' country comes to lecture. Hit songs, special material. Oh, Lawrence! Me, 11 more laugh gutters.



41. Laugh a second! Kraut-war German land plays 13 colorful pieces, waltzes, marches, polkas, etc., in highest 5.



42. Suave, modern big-band jazz, top West Coast stars. Chances Are, Everybody Loves a Lover plus 10 other recent hits.



52. Mighty pipe-organ sounds, colors, plus 24 favorite tunes by Gershwins, Pachelbel, Yogi Berra, etc., Rabinowitz, others.



53. More than 45 instruments form the "biggest battery of percussion west of Cape Canaveral." Hot must!



54. 15 strutting marches by diverse composers. Colonel Boggs, 75 Trombones, March of the Toys, Yankee Doodle, Dixie.



55. 12 other-worldly settings for modern big band piano. singers. Granada, Begin the Beguine, Night and Day.



56. 16 timeless spirituals. Swing Low, Sweet Chariot, Deep River, Every Time I Feel the Spirit, Set Down, Servant, more.



57. Modern classics: Ravel's Bolero, La Valse, Repertoire Espagnole plus Delux's Prelude to the Afternoon of a Faun.



58. Flaming, many-mooded guitar plus rich, warm strings. Excellent, The Three Little Green Leaves, 12 in all.



59. Saxophone's top maestro plays 41 vari-tempered dance tunes. Includes melodic from Gipsy, Oklahoma, Sunny, Can-Can.



60. In dramatic high, vocal-talented Spanish group stars. plays 17 songs. Spain, Italy, Portugal and France.



70. 14 thrillingly high-marches by Britten's top ensembles. band. The Thin Red Line, Fame and Glory, Sappho, lots more.



71. 13 rousing party parades. Jacket 1's review. Heart of My Heart, Beer Barrel Polka, Sweet Adeline, others.



72. Elegant cocktail piano versions of his best. Merry Widow, Chocolate Soldier, My Heart, Viva, many more.



73. Remakes of the band's biggest hits. Hot Toddy, My Hero, Where or When, Street of Dreams, Pruthouse Serenade, etc.



74. 12 shimmering waltzes. Charming, Rhapsody, Always, Mournful, Together, Girl of My Dreams, I Could You?



75. 65-man group sings 15 authentic Irish favorites. The Rose of Tralee, Killarney, Come Back to Erin, The Minstrel Boy.



76. Rollicking Italian troubadour sings happy tunes—Hey, Cambarero, Where Do You Want Me, etc., plus ballads.



77. Modern, mellow-voiced woodwinds brass, percussion plus Chet Atkins, 4 in 1's Accordion So, Tumbler's 4 more.



78. TV emcee Troup's relaxed singing with top jazz stars Benny Carter, Bud Shank, Louis Lomax, etc. Dancesable, too.



88. Soft, intimate jazz with Tyree Glenn. Hank Jones, pianist Bell featured. All the Way, The Party's Over, Love Nest.



89. Exciting, exotic African rhythms and themes, sometimes blended with jazz. "Fascinating"—Variety.



90. Crack quartet sings 12 many-mooded hits. Lazy River, My Blue Heaven, Pretend, J'Attendrai, Shine, etc.



100. Two superstars render 12 Gershwin treasures in fresh, modern manner. The best-selling version.

IMPORTANT—PLEASE NOTE

Regular (monaural) long-playing records can be played on stereophonic phonographs; in fact, they will sound better than ever. However, stereophonic records are designed to be played ONLY ON STEREOPHONIC EQUIPMENT.

THE RCA VICTOR POPULAR ALBUM CLUB

P. O. Box 20, Village Station, New York 14, N. Y.

Please register me as a member of The RCA Victor Popular Album Club and send me the five albums whose numbers I have circled at right for which I will pay \$3.98 (plus a small postage and handling charge). I agree to buy all other albums offered by the Club within the next year, for each of which I will be billed at the manufacturer's nationally advertised price (regular L. P. usually \$3.98, at times \$4.98, stereo versions \$4.98, at times \$5.98. (A small postage and handling charge is added to all prices.) Thereafter, I need buy only four such albums in any twelve-month period to maintain membership. I may cancel any time after buying six albums from the Club (in addition to those included in this introductory offer), but if I continue after my sixth purchase, for every two albums I buy I may choose a third album free.

Check which Division you wish to join: REGULAR L.P. ☐ STEREOPHONIC ☐

Name _____

Address _____

City _____ Zone _____ State _____

NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in below:

Dealer _____

D Send no money. A bill will be sent. Albums can be shipped only to residents of the U.S., its territories and Canada. Albums for Canadian members are made in Canada, and shipped duty free from Ontario.

P22-10

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88
89	90	91	92	93	94	95	96
97	98	99	100				

P.S. it's one feature I'll never
go without!



THE TURBINE DRIVE

BUICK '60

with

EASY POWER STEERING

Isn't it funny how your ideas can change? When I went in to see this new Buick, I wanted just automatic transmission, radio and heater, period.

In fact, I was a little annoyed when the salesman *insisted* that I drive his demonstrator with Easy Power Steering. "Who needs it?" I argued. "Just *try* this Le Sabre with full power features," he said, "and then try one without them."

So I humored him. I drove 'em both in traffic, on the highway, and then parked in tight spots. Well sir, I could hardly believe they were the same make and model!

You just can't *realize* what a difference this Easy Power Steering makes until you feel it for yourself. And I found it adds only a few pennies a day to the payments—really nothing compared to the relaxation, security and *fun* it adds to driving.

Try a Turbine Drive Buick with Easy Power Steering. For my money, it's Buick's all-time best! Saginaw Steering Gear Division of General Motors, Saginaw, Mich.

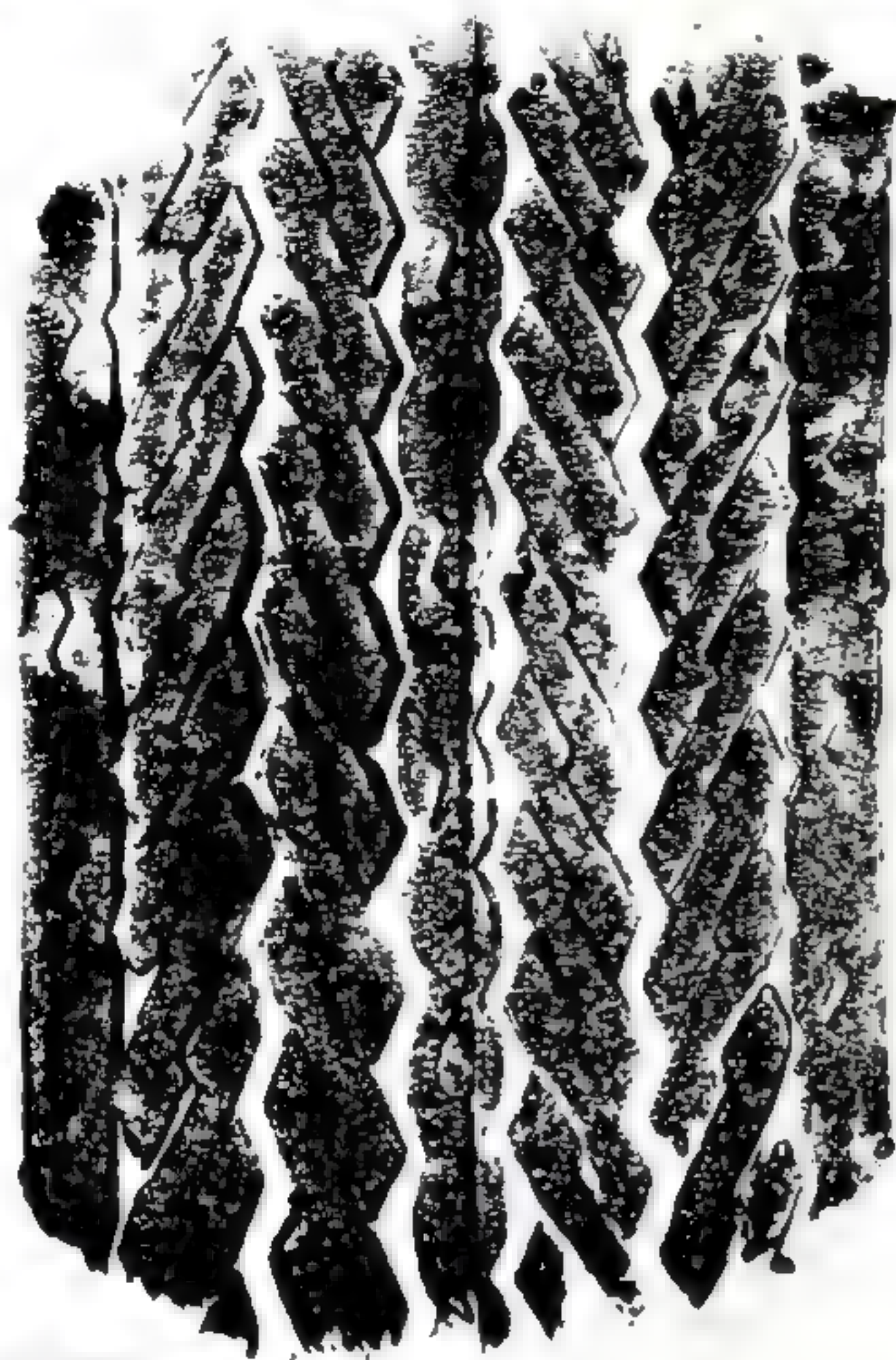
POWER PUTS THE PLEASURE IN DRIVING !

Thousands of you have joined hands in the fight for honest coffee! Soon the League of Honest Coffee Lovers will be invincible!



Remember this and act upon it now! Procrastinate, and you only deny yourself and those you love the deep-down pleasure of richer, better-tasting coffee. Today is the day to join the League of Honest

LEAGUE OF HONEST COFFEE LOVERS



LEFT FRONT



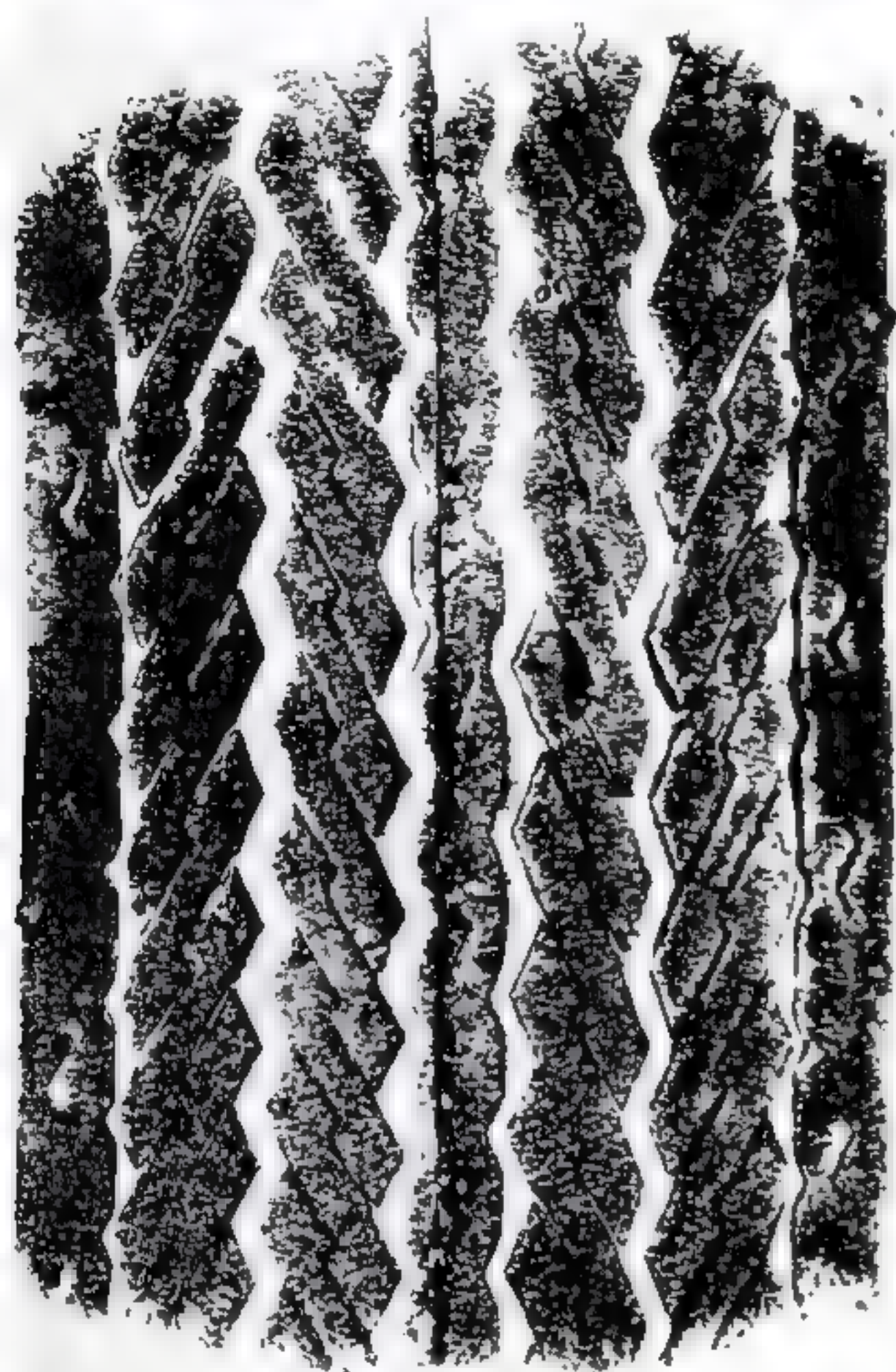
LEFT REAR

18 inches

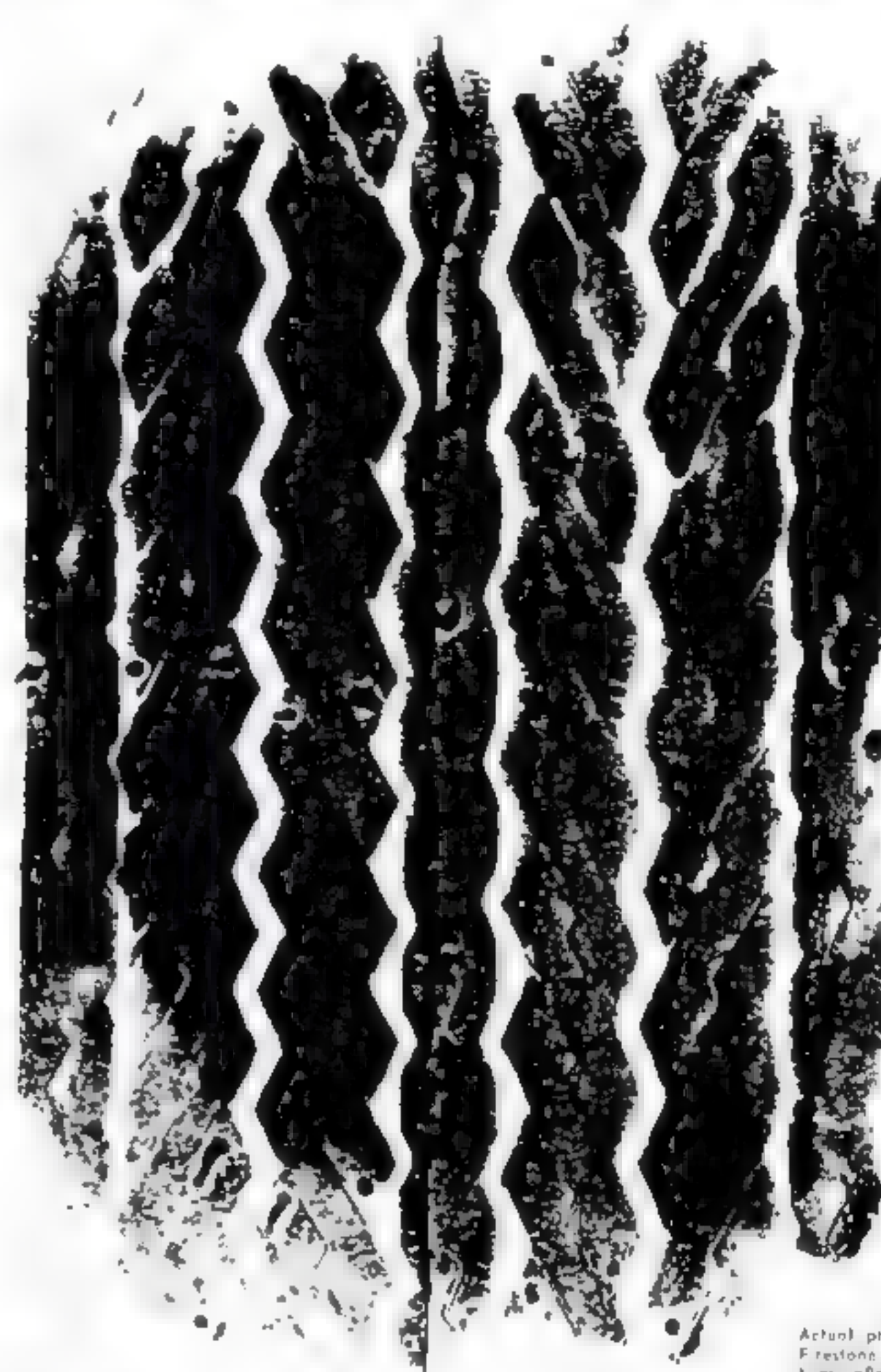
Safety's small



*TYREX is a collective trademark of TYREX INC. for viscose tire yarn and cord. The following producers are licensed to identify their viscose tire cord as meeting the standards of Tyrex Inc.: American Enka Corporation, American Viscosa Corporation, Beaufort Mills, Inc., Courtaulds (Canada) Ltd. and Industrial Rayon Corp.



RIGHT FRONT



RIGHT REAR

7 inches

Actual prints of four
Firestone 7.50 x 14
tires inflated & rec-
ommended 30 lbs. to
highway cruising

“footprints”

These prints were made by inking the tires of an ordinary passenger car and then lowering the car's full weight onto sheets of paper. It was done to dramatize the fact that your safety, your comfort and your total car investment ride the road on little more area than is covered by your own two feet. Obviously, then, you have real reason to be concerned about the *strength* of your tires.

Tires get their strength from the backbone of cord around which they're built. Most American tires are built around either nylon or the new **TYREX*** viscose tire cord.

The most popular tire cord by far is Tyrex — and it is in the tires on *every* make of the new 1960 automobiles. Tyrex is the strongest, safest and smoothest-riding tire cord known to modern tire science.

We know Tyrex's superiority because, as a major world supplier of chemical cellulose (nature's basic material from which Tyrex tire cord is made) we played a substantial role in its development. May we suggest you do as the professional auto makers do — specify Tyrex when you buy tires.

RAYONIER



NATURAL RESOURCES CHEMISTRY

Executive and General Sales Offices
161 East 42nd Street, New York 17, N. Y.

SPEAKING OF PICTURES



"They've evidently seen me."



"Keep yer 'ead still or I'll 'ave yer blinkin' ear off."



"Where did that one go?"



"Well, if you knows"

'OLD BILL,' A

"I can generally think of jokes best during periods of acute, lonely melancholy," wrote Captain Bruce Bairnsfather. As a young infantry officer engulfed, with the rest of the British army, in the mud, blood and melancholy of trench warfare in 1914-15, Bairnsfather had plenty of inspiration. One day he dashed off a cartoon (at left) and sent it to a London magazine. It was an instant success. Within months Bairnsfather and his front-line cartoons, some of the most memorable of which are shown here, became world famous. Bairnsfather's chief character, a walrus-mustached, tomato-nosed,



of a better 'ole, go to it."

COMICAL LEGACY

thoroughly fed-up Tommy called Old Bill (above), became a worldwide symbol of British wit and grit carrying on amid the grotesqueries of modern war.

The image of Old Bill persisted through the war and afterwards, and was even revived during World War II. Over the years Bairnsfather made a fortune on "Old Bill," lost it, then got some of it back. When he died last month at 71, he was still drawing income from his famous character. He and Old Bill will probably be remembered as long as Englishmen cling to that mixture of understatement and absurdity which is known as English humor.



CAPT. BAIRNSFATHER



"Yer knows the dead 'orse 'cross the road?
Well, keep straight on till yer comes
to a p'raumbulator 'longside a . . . 'ole."



The Young One: "Who made that 'ole?"
The Fed-up One: "Mice."

To move you across the nation or across Trust everything to

New Kleen Pack[®] Protection for Mattresses

Allied protects your expensive mattresses against dirt, grime and crushing in dustproof Kleen Pack cartons.



Bedding, draperies, linens, arrive fresh and clean

Protected in sealed, dust-tight cartons. Trust Allied to pioneer with new methods that make moving easier.



Your Allied Man makes moving safer, easier—

He'll move everything but your babies—and you could almost trust him with them!

Moving? Call your Allied man. More people do, again and again. Nine out of ten are so pleased—they say it's Allied from now on.

Here's why you can always trust everything to your Allied man:

Desire to please. It's natural with your Allied man. He *owns* part of the Allied business. You can trust him for the very best in service.

One complete service. Wherever in the world you move—by land or sea or air—it's Allied all the way. Allied is responsible—start to finish!

World's largest. Allied provides greater experience, more advanced money-saving methods to protect your goods from home to home than any other moving company.

Trustworthy estimates. Careful, accurate estimates that are right the first time. No big "unexpected extras" tacked on at the other end.

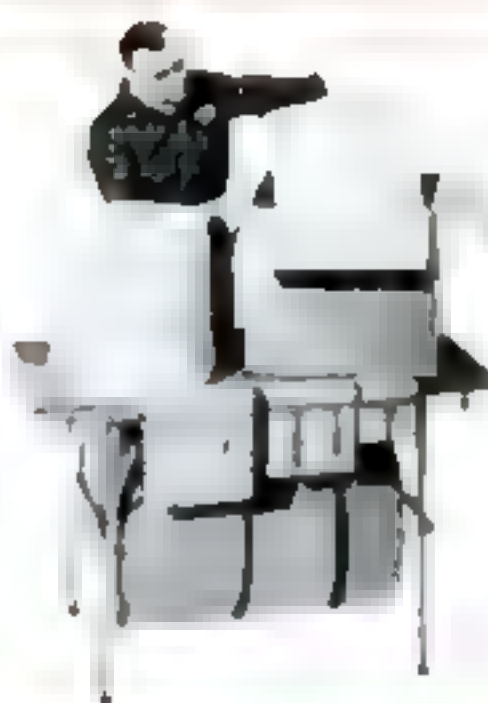
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the world... here's why you can always your Allied Man!



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No messy excelsior, no messy shredded paper to clean up in your new home. Kleen Pack corrugated wrapping is safer, cleaner, less bulky.



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Thanks to Allied's big, roomy, dust-tight wardrobes. Trust your Allied man to supply you with plenty of portable wardrobes.

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"Sanforized" wash-and-wear keeps its happy fit in spite of washing after washing. It behaves the way good wash-and-wear should always behave. You can be sure it will never shrink out of fit if it bears the "Sanforized" label. You can trust it every time.



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But L&M does it!

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TO YOUR TASTE!

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Pure automobile...engineered for silent motion

The Quick, the Strong, and the Quiet

The all-new ones from
Chrysler Corporation for 1960

PLYMOUTH • DODGE DART • DODGE
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VALIANT (On its way. Watch for it!)

Here are cars that are pure automobile—engineered for silent motion. Big, but not clumsy, fresh with the quiet beauty of quality.

The size is for comfort and use, not for show.

There is no glare of chrome, but what chrome there is will last years longer than the chrome you used to get.

*The cars look as if they had been
sculptured by the wind*

These are "*The Quick, the Strong, and the Quiet*"—cars with lines that seem sculptured by the wind, cars made for quiet, effortless motion.

Practical-minded engineers put it another way. They say: "University wind-tunnel tests show that the fluid dynamics of the new designs reduce the drag coefficient 14%."

In nontechnical terms this means the engine doesn't have to work so hard to push the car through the air. If you drive at speeds of from 20 to 60 miles an hour, the savings on gasoline are equal to a price cut of a penny a gallon.



The car surrounds you with silence. You travel so smoothly and quietly that, until you get used to it, you think you're going 10 miles per hour slower than you actually are.

One of the big reasons for this is *Unibody Construction*—a new concept in car building.

**UNIBODY CONSTRUCTION—A new way
to build cars we learned making missiles**

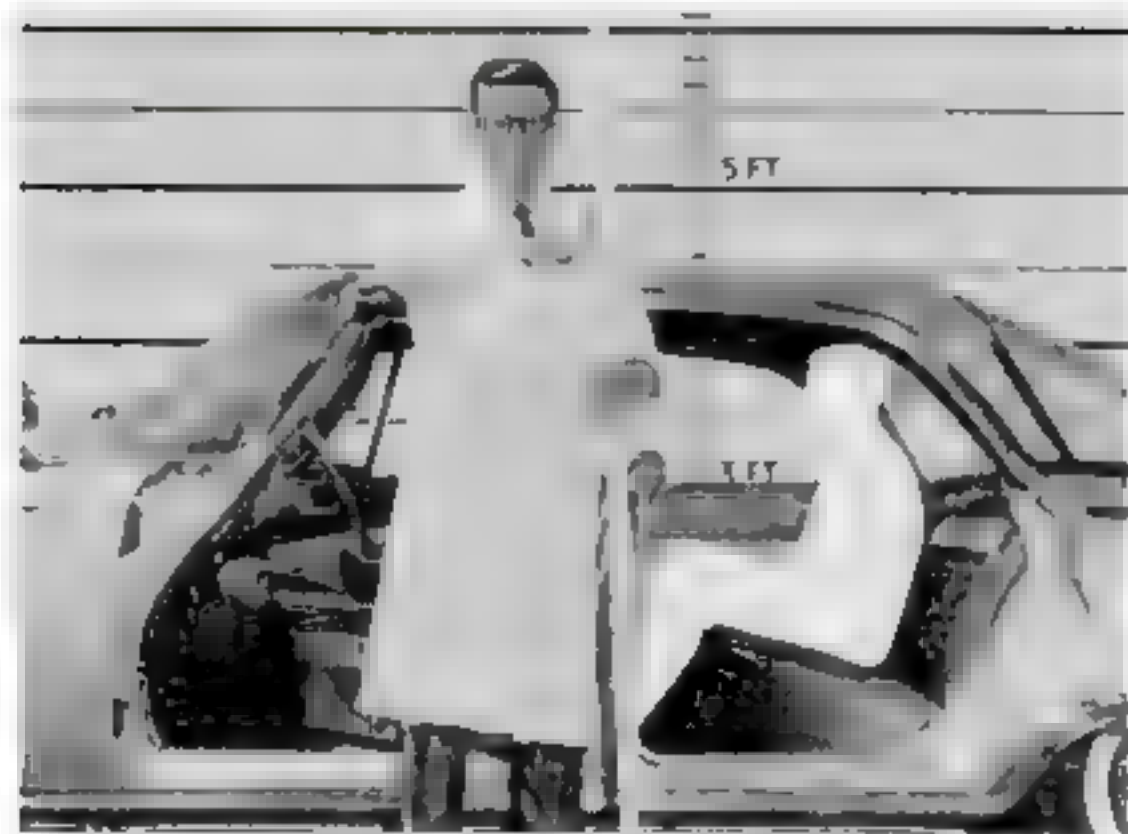
Unibody Construction finally delivers what earlier "unitized" body construction never quite could. By designing body and frame into a complete unit, a surprising number of squeaks and rattles have gone with the nuts and bolts.

Electronic engineering, the same engineering that enabled Chrysler Corporation to make America's most successful missiles, Redstone and Jupiter, ends the months of production once needed to work the bugs out of new models. Now the first car off the line is as perfect as the ones which roll off five months later.

Briefly, giant electronic computers predict performance before the car is built. They make computations in a few weeks that would take an engineering staff years of full-time work to figure out. As a result, we know just where to locate the engine mounts, just what spots to weld, and what gauges of metals to use.

Much of the new quiet comes from the way the engine is mounted. A rubber shelf soaks up high-frequency noises. A specially mounted heavy-duty spring reduces noise in the low-frequency range. This engine mounting is unique in car building.

Lavish use of insulation muffles any little noises left over.



But *Unibody Construction* does more than surround you with silence. It permits more headroom in a low car because it gets the extra room by lowering the floor, instead of raising the roof.

Framed like bridge trusses, the new bodies give you twice the torsional strength of previous models, along with 40% greater beam strength. The result is a solid feel without noise or shock. You feel more secure than you've ever felt in a car before.

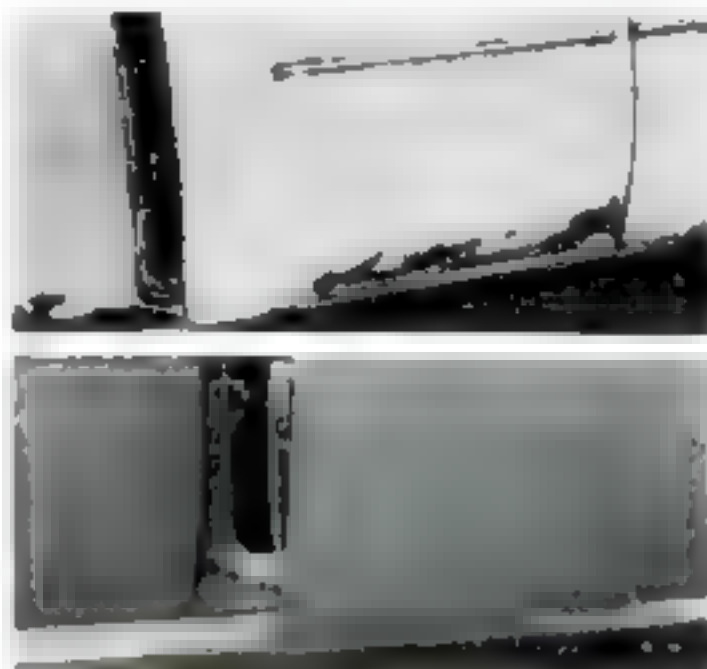
Nearly a million miles of road tests indicate that any model could have a life expectancy almost twice that of any car built in America in the past decade. *Think what this is going to do for the resale value.*

The whole body is treated to prevent rust

One of the big reasons for the marked increase in the life expectancy of these cars comes from the extraordinary precautions that Chrysler Corporation engineers take to prevent rust.

Not only is all metal specially cleaned to remove oil traces *but the body is dipped a total of seven times.*

Salt spray tests proved that panels treated this way remained rust-free five times longer than otherwise identical panels treated by conventional methods. Cars driven over heavily salted roads during 50,000-mile test runs showed no damaging rust.



This means that you can drive one of these new cars years longer and rust won't mar its beauty or eat away the metal. *Think what this is going to do for the resale value!*

Any one of these available features would make these new cars news

So far we have only touched on what makes "*The Quick, the Strong, and the Quiet*" the most completely new cars in the things that count, to be offered by any automobile maker this year.

When the engine starts, all doors lock. Driver-controlled door locks are available on most 1960 Chrysler Corporation cars.

The *Driver's Seat Back*—two to three inches higher than the rest of the front seat back—helps take the fatigue out of driving.

A New Kind of Six Engine—with get-up and go that goes easy on gas. (In Plymouth and Dodge Dart models.)

Swivel Seats—(1959's most talked-about feature) 1960 seats automatically swivel out when you open the door.

New Ram-Induction Engines (available in high-performance models) give you the passing power of a supercharger.

Safety Blinkers give you blinking lights front and rear, in case of an emergency stop.

Cars of the Chrysler Corporation offer you *washable upholstery that makes seat covers obsolete.*

Still the best-driving cars in America

"*The Quick, the Strong, and the Quiet*" from Chrysler Corporation bring you all these improvements and more we don't have room to list, along with the proved advances of Chrysler Corporation engineering that make these cars the best-driving cars in America.

Torsion-Aire Ride, based on the same suspension system you find in a few imported sports cars costing \$10,000 to \$15,000, is improved and still a Chrysler Corporation exclusive in cars built in this country. It holds the car flat around turns, keeps the nose up when it stops and the tail up when it starts. *Unibody Construction* makes it even more effective.



Pushbutton driving controls, pushbutton controls for heating, Constant-Control power steering, and Total-Contact brakes take the weariness out of long drives, make the parking spaces seem larger, and ease the strain of driving in traffic.

In short, "*The Quick, the Strong, and the Quiet*" are all you'd expect in 1960 cars from Chrysler Corporation—where you get the good things first.

The next step to take is down to your dealer's. Plymouth... Dodge Dart... Dodge... De Soto... Chrysler... or Imperial. A drive will bring out the difference great engineering makes.

For the 1 man in 4 who wants a little bit more

The Quick, the Strong, ➤ and the Quiet

FROM CHRYSLER CORPORATION

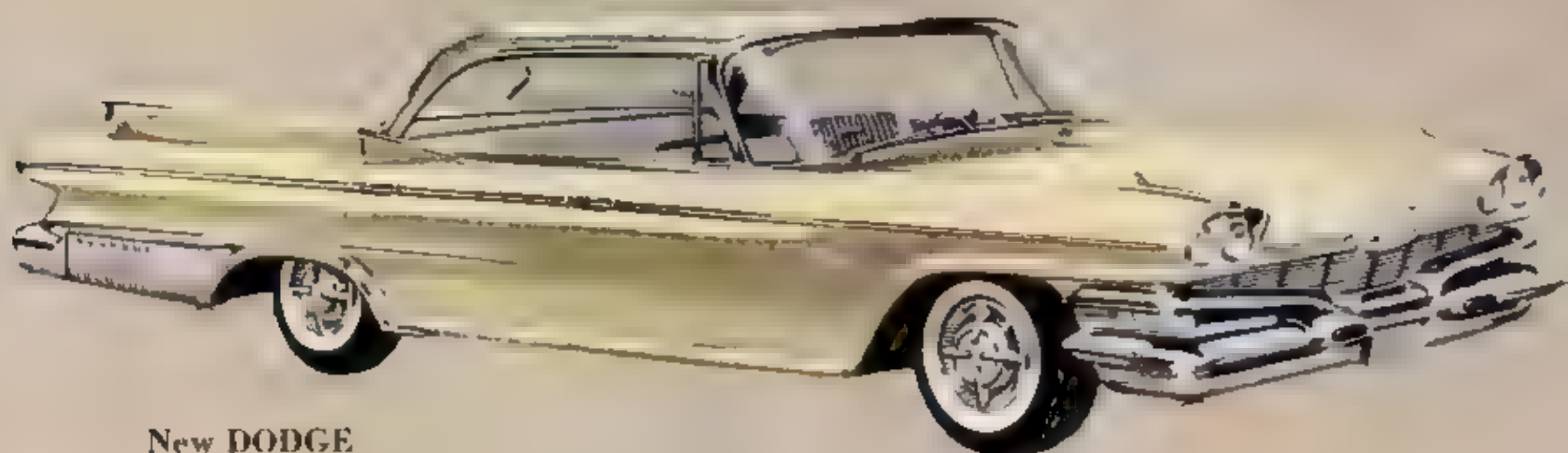
➤
Turn this page to see the cars



New PLYMOUTH

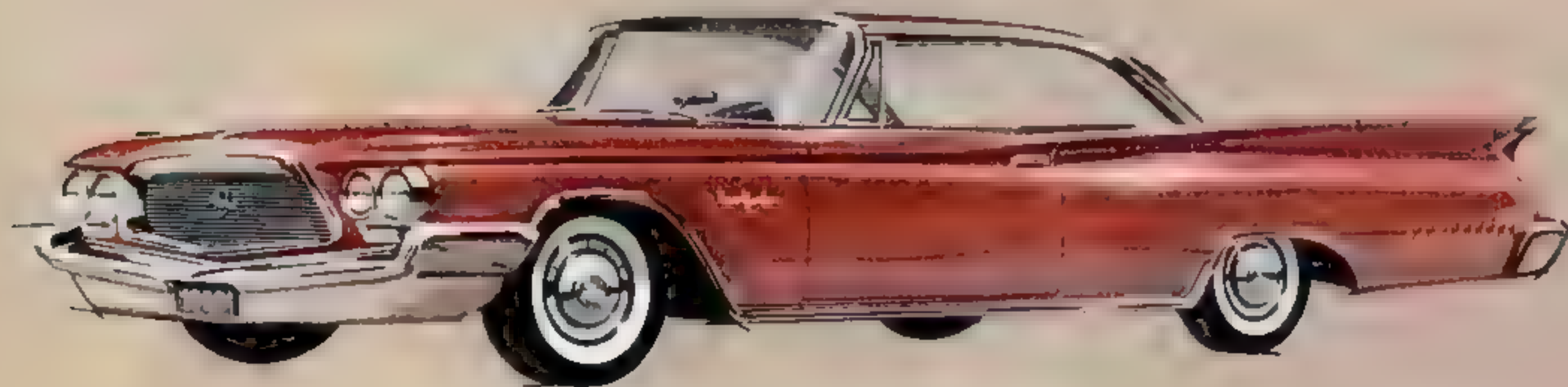


New IMPERIAL



New DODGE

The Quick, the Strong, and the Quiet



New CHRYSLER

New DODGE DART



New DE SOTO



✓ *Pure automobile...the all-new ones from Chrysler Corporation for 1960*



Standard equipment on leading projectors throughout the world, the all-metal slide magazine is the sign of a quality slide projector and your assurance of expert and enjoyable color slide shows. 36 precision metal frames prevent slide wear and damage, insure carefree projection and always hold slides in place. Look for this magazine when you buy a projector.

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In case after case, while gently relieving pain, actual reduction (shrinkage) took place.

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IF YOU PRIZE IT...KRYLON-IZE IT!

KRYLON You have a use for
SPRAY PAINTS



IF YOU PRIZE IT...KRYLON-IZE IT!

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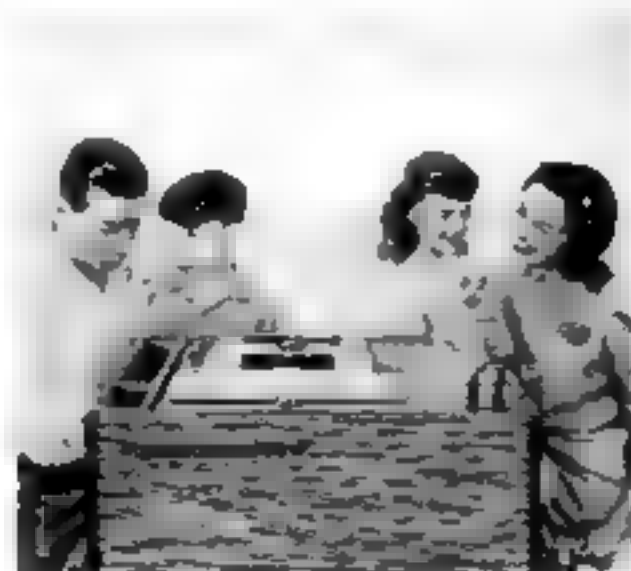
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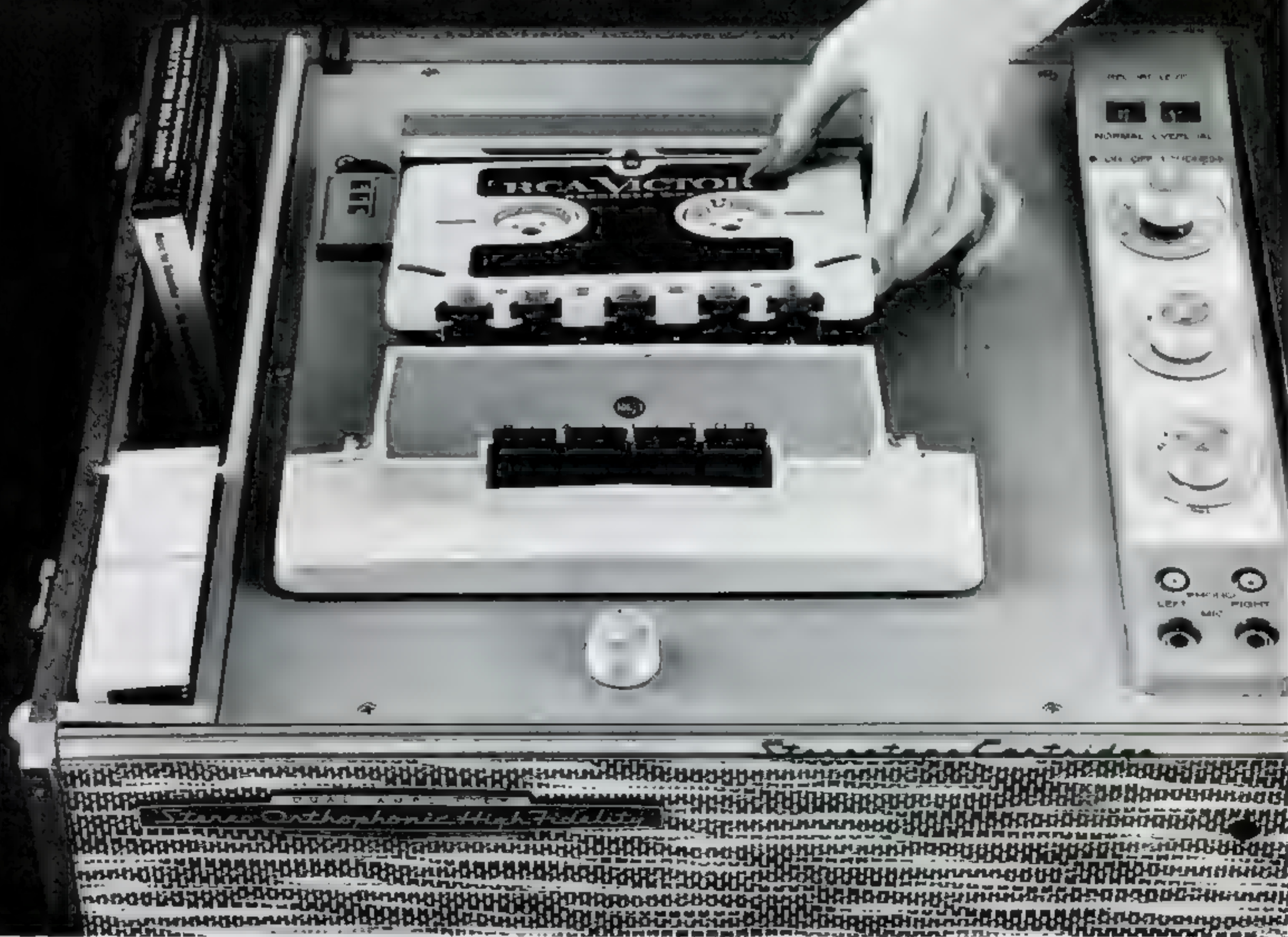
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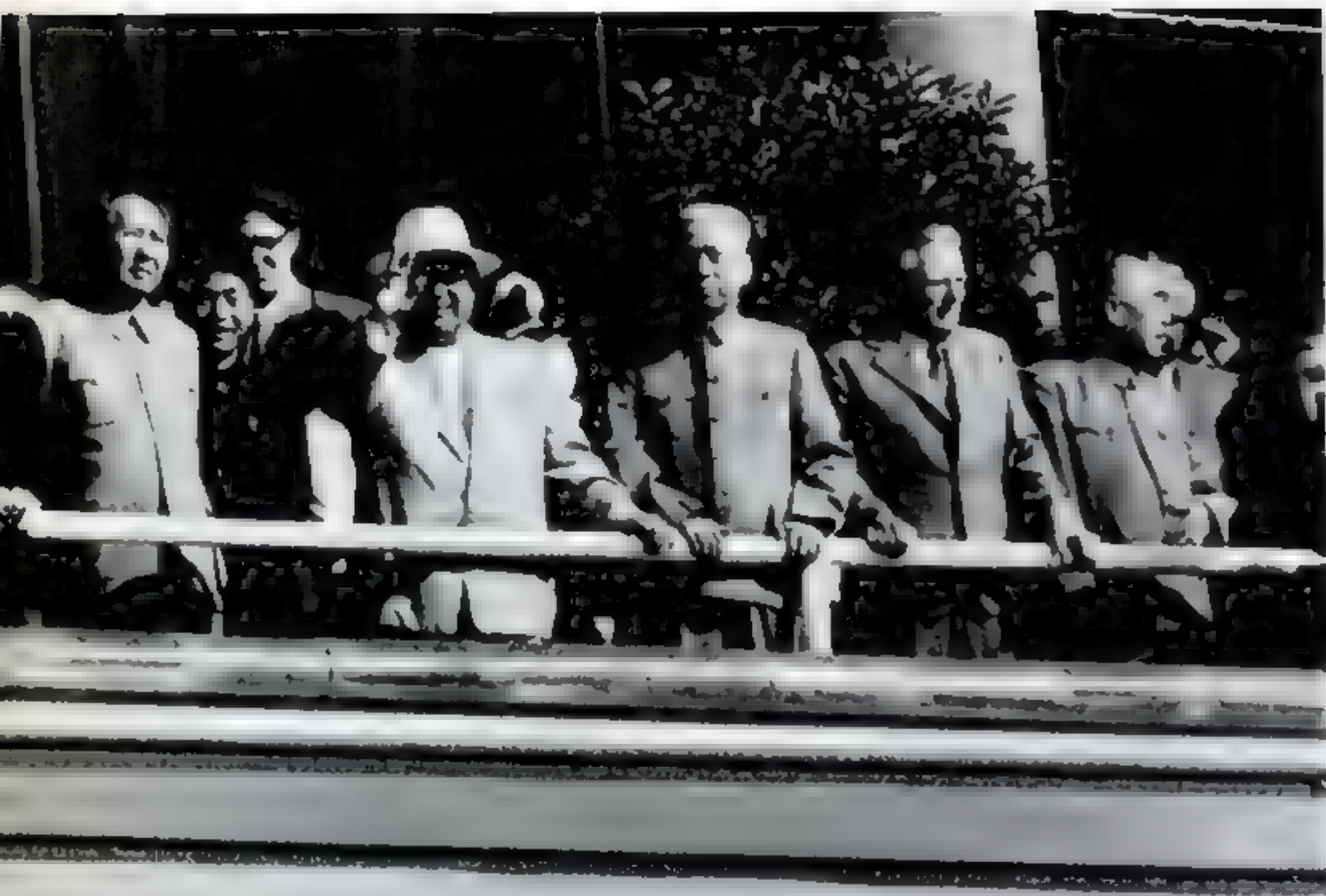
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Tchaikovsky: Violin Concerto—Heifetz/Chicago Symphony/Reiner
Vienna—Chicago Symphony/Reiner
Beethoven: Concerto No. 5—Rubinstein/Symphony of the Air/Krips
Copland: Billy the Kid and Rodeo—Morton Gould
Mendelssohn: Symphonies Nos. 4 and 5—Boston Symphony/Munch

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tape...



clicks in easy as a record



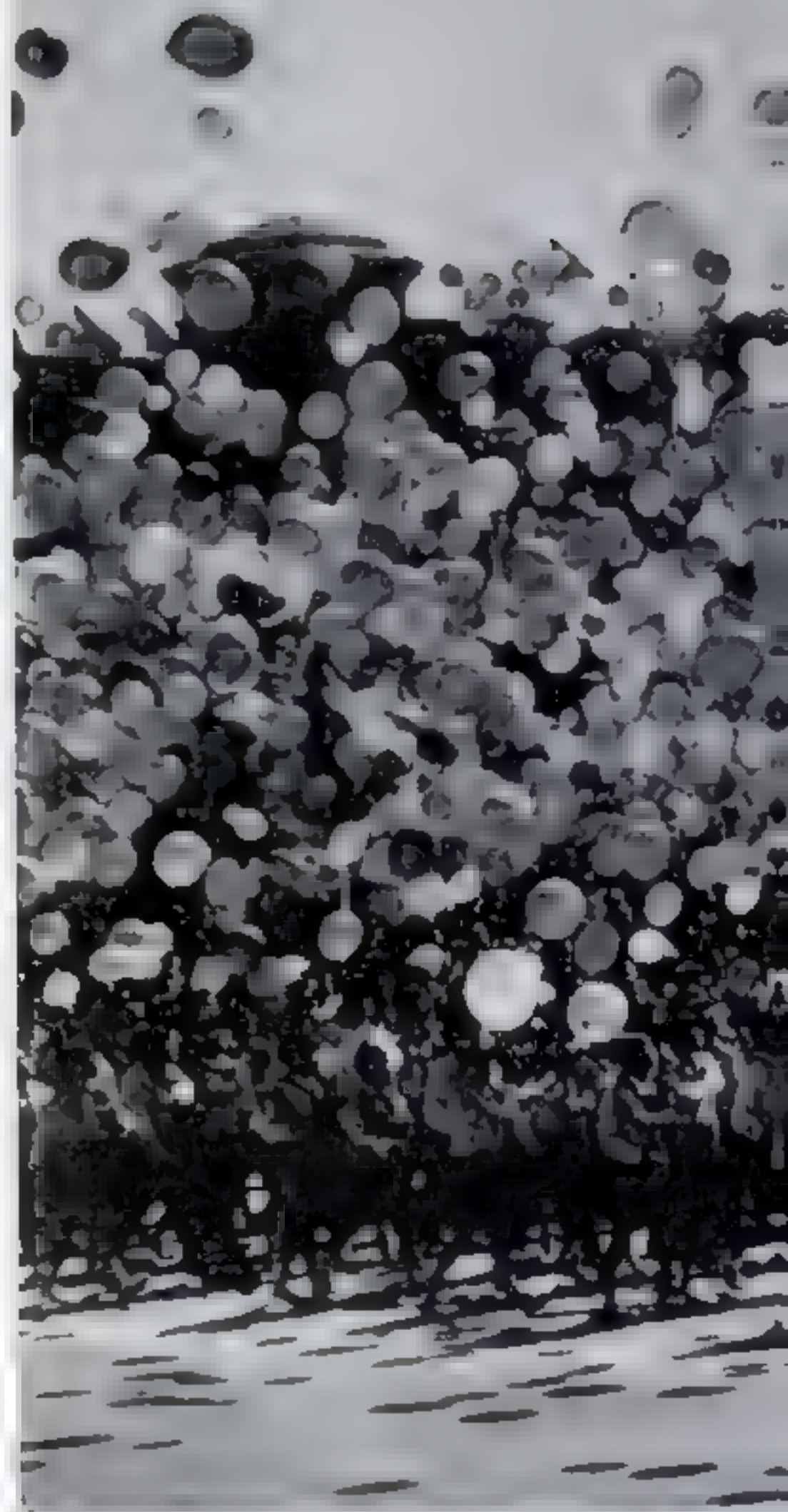


BOSSES ON BALCONY overlooking birthday parade are dwarfed by giant picture of Red China's party chief Mao Tse-tung. From left they are: Mao;

Nikita Khrushchev, Liu Shao-chi, Chairman of Chinese People's Republic, Czechoslovakian President Antonin Novotny and China's Marshal Chu Teh.

LIFE

Vol. 47, No. 16 Oct. 19, 1959



TO BEGIN CIVILIAN PORTION OF ANNIVERSARY

THE ASIAN BIG SHOW,

The vast square fronting the Gate of Heavenly Peace in Peking was aswarm with youthful marchers and gaily soaring clusters of balloons. The famous visitor (left) was creek by pool with old Communist friends and fellow comrades. But there were times, during his visit in Red China, when Nikita Khrushchev must have wished he were back in the cornfields of Iowa, enjoying the hospitality of his capitalist enemies.

The Soviet premier had blasted into Peking



PARADE IN PEKING'S TIEN AN MEN SQUARE, CHINESE YOUNGSTERS LOOSE FLEETS OF RED BALLOONS AND PAPER STREAMERS WITH COMMUNIST SLOGANS

BROTHERS PLAY THAT PEACE TALK COOL

NO GLOW FOR K. IN RED CHINA

for the 10th birthday party of the People's Republic of China. Fresh from the U.S. and the conference at Camp David, he came full of plugs for peace and warm words about Eisenhower. He got a cool Chinese reception. The Chinese press, which had barely mentioned his American tour, paid scant attention to his arrival in China.

Khrushchev called for peaceful economic rivalries instead of war and hinted the U.S. should be lived with. But the Chinese, feeling

their growing strength and faced with the need for expansion in Asia, had little use for his new role as peacemaker. They gave big play to soft nerv, tanks and missiles (see cover) and loudly called for armed "liberation" of Formosa which the U.S. has sworn to defend.

When the four day visit was ended Khrushchev flew home, still talking of peace but leaving the world wondering if, after all, Big Brother Khrushchev was really still his Little Chinese Brother's keeper. Looking hard at all

the talk, U.S. officials noted that while Khrushchev said "we have always been against wars of conquest," he added that Marxists recognize "liberating, just wars." Since the Chinese Reds consider an attack on Formosa to be a war of liberation, the West suspected a Red-made loophole in the Camp David spirit. Last week both Secretary of State Herter and Under Secretary Dillon went out of their way to say, sternly, that the U.S. would hold the U.S.S.R. responsible for Chinese aggressions.



TURBANED MOSLEM, wearing earpiece which gives him simultaneous translation of speeches, takes notes during the address of a speaker from Red China



VIET MINH LEADER, Ho Chi Minh, who is directing the rebellion in Laos, stands at attention beside China's party boss Mao Tse-tung, during anthem.



PUPPET FROM TIBET, the Panchen Lama whom Chinese have used to try to lend a measure of legitimacy to their conquest of Tibet, congratulates a speaker.

IN HUGE HALL, officially known as National People's Congress Hall, massed ranks of Communist delegates show party solidarity with a standing ovation →





CROWD OF COMRADES, leaving the new auditorium after final session of two-day meeting, moves down wide stairway into the lobby of the building

COMRADES FROM ALL OVER

Most impressive of official exhibits marshaled by Red China for her celebration was a stunning new auditorium (left) rushed to completion for her foreign guests. On its vast floor and soaring balconies thousands of comrades settled down to a round of customary party self-congratulation.

Red China boasted of the successes of her new program for industrialization—most of them distorted with fake production figures. But it was the number and variety of guests that best showed Red China's rising status in the world. Prominent were the known tools of China's aggression: North Vietnam's Ho-Chi-Minh, Tibet's Panchen Lama. Trouble spots like Laos and Nepal were represented along with Algeria's rebels. Most significant was the fact that—with 10,000 guests and hundreds of top Communist leaders from 81 countries on hand—the celebration was the biggest international party function ever held outside of Moscow.

K. IN RED CHINA CONTINUED

MISSOURI REACTION TO 'PEACE' TALK



A POLITE HAND, correct but hardly effective, is of late by Mao Tse-tung and others in Peking audience

for Soviet Premier Khrushchev who had just finished airport speech calling for easing of tensions



IMPASSIVE BRASS takes with a "slow me" attitude to Khrushchev's plea for peace





From left are Madame Sun Yat-sen, a Red propaganda showpiece and a deputy chairman of the Peo-

ple's Congress; Tung Pi-wu, also a Congress deputy chairman, Liu Shao-chi, Communist China's chief

of state and No. 2 man; Premier Chou En-lai, and Foreign Minister Marshal Chen Yi (in uniform).

FERVENT DISPLAY OF CHINESE FORCE

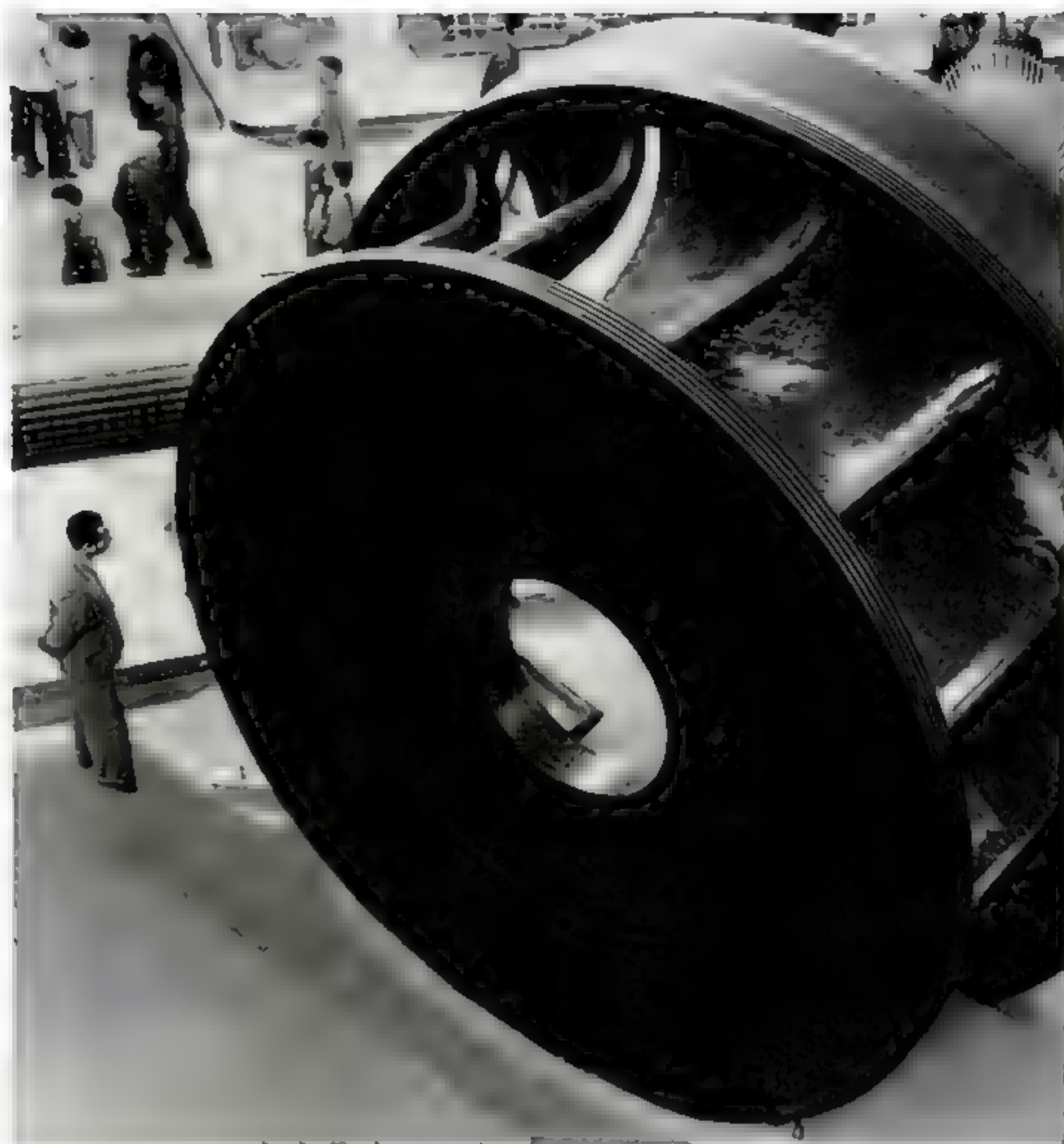


← **MILITIA WITH MORTARS** marches through Tien An Men Square for anniversary celebration. These young marchers are part of the 10 million Chinese civilians who undergo part time military training.

REGULARS WITH RIFLES, professional infantrymen parade. They come from the 2.5-million-man army which is slowly being reorganized for the employment of tactical rockets and nuclear weapons.



LOCAL HELICOPTER modeled on big Soviet Mil 1 was sign of progress at Chinese birthday exhibit



GIANT TURBINE, intended to show Red Chinese industrial development under Mao's new program,

was prominently displayed along with a mine shaft ventilator, a tea-drying plant and sewing machines.

SOME IRON AND BAMBOO SPLINTERS IN THE RED CURTAIN



JUST TWO STEPS in front of Mao, Khrushchev mounts platform for airport speech before trip home.

Khrushchev's recent role as a bone-crushing world peacemaker may have left the sour look on Mao Tse-tung's face (right) as he saw the Soviet leader off. This was not necessarily any sign of any break in the Moscow-Peking axis. Nonetheless, it underscored the possibility that the Russian-Chinese alliance is in trouble.

Red China has long resented the price Russia exacted in return for economic aid given to a Little Brother. The Soviet Union has sent thousands of technicians, constructed hundreds of factories, made vast loans. But the loans must be paid off with interest. The industrial projects are bought with exports of ores and other products which the Russians often get for rock-bottom prices and resell in the free world for big profit.

The great difference between the industrial levels of the two countries, also, pushes them into diverging foreign policies. Russia, relatively well-heeled now, is turning toward consumer goods, with a policy of peaceful economic growth that right now amounts to (pardon the expression) "Americanization." Red China needs the constant threat of war to keep its people working.

Then there is a strong vein of historic rivalry. Lately the Soviet Union has been upset by China's attempts to assert itself as a separate force. More frightening still are China's multiplying millions. "The Russians," report-

ed TIME-LIFE Correspondent Stanley Karnow from Hong Kong, "are afraid of the long-term prospects of a population explosion in China and they already fear mass movements toward their borders." China's last head count was 650 million—swelling by 20 million a year—and underpopulated Soviet Kazakhstan and Outer Mongolia are just over the border. The Russians, who were invaded by oriental armies in the past, were not amused when Mao Tse-tung predicted that "when the people's revolution has been victorious in China, the Outer Mongolian Republic will automatically become part of the Chinese Federation."

These troubles are heightened by the contrast between the two Communist Mr. Bigs—Mao Tse-tung and Nikita Khrushchev. A gregarious, hot-dog-chomping materialist, Khrushchev is capable of giving the back of his hand to rigid Communist theory. Xenophobic, remote, idealistic, Mao is the world's last stand-fast Stalinist. He prizes the theory of Red China's ruthless communes system. Khrushchev has criticized communes, heretically suggesting that a little bourgeois profit motive helps production. Mao's feelings both about this and Mr. K. in general were summed up in the reply of a Chinese official who was asked what Khrushchev would do at the Peking celebration. "This is the 10th anniversary of the Republic of China," he snapped, "not Khrushchev day."





STUMPING THE STREETS OF HIS LEEDS CONSTITUENCY, LABORITE HUGH GAITSKELL GETS EARFUL FROM A WOMAN VOTER AT WINDUP OF ELECTION CAMPAIGN

BRITAIN'S SUPERMAC SWAMPS SOCIALISTS

Tories roll up big parliamentary majority with a peace-and-prosperity pitch

For all his intimate street-corner campaigning, British Labor party leader Hugh Gaitskell (*above*) last week took a drastic drubbing at the hands of the aloof and aristocratic Tory Prime Minister Harold Macmillan (*opposite page*). When the 28 million votes in Britain's general election had been counted, the Tories had won 365 seats in the House of Commons to Labor's 258. The landslide nearly doubled the Tories' majority in Parliament and made them the first political party in British history to win outright in three general elections in a row.

The reasons for the Tory triumph were uncomplicated. Britons were enjoying an unprecedented postwar prosperity—10 million TV sets, 1.3 million cars, easygoing buying on the "never-never" (the instalment plan) and a national slogan, "I'm all right, Jack." They were unwilling

to switch from the confirmed Tory economic leadership and fiscal responsibility (see Editorial p. 46) to Labor promises that it would do everything the Tories did and do it better. Yearning for world peace, Britons believed that Macmillan had advanced its prospects by his mission to Moscow last winter (*LIFE*, March 9) and they were impressed by the stature of their prime minister as "Supermac"—a punning sobriquet that had been bestowed on him by the famous cartoonist Vicky. Finally the Labor opposition appeared somewhat superannuated, immobilized by outworn dogma and unpleasantly skeptical about the country's good times.

The immediate effect of the Tory victory was to send stocks on the London market skyrocketing. And a fortified Macmillan promptly prepared to prod the West into an early summit session with the Soviets.



MAC AND UNION JACK face voters as prime minister speaks to lunch time crowd at industrial borough of Hyde. At left is Mrs. Churchill.



BRAWNY LABORITE passes out pamphlet, "The Tory Swindle" to crowd in Lincolnshire while his party leader, Hugh Gaultrell, speaks.



FAVORITE CANDIDATE Winston Churchill, 81, accepts applause before speech to Woodford voters. Co-speaker is Lady Churchill, left.



TORY POLICY

BEYOND REPAIR

GIVE THEM
NO TALK

VOTE FOR

FAIR DEAL
DOWN ON
THE FARM
- VOTE

THE NEW DEAL



IN DEFEAT, campaign confidence (opposite page) all gone, Gaitskell slumps while watching returns.



IN FINE FETTER Sir Winston Churchill wears a Tory rosette as he drives around on his 20th cam-

paign for a parliamentary seat. Churchill won handily in the safe Woodford constituency near London



← **THE CHALLENGER,** Gaitskell speaks in Braintree, Essex with one voter (lower right) apathetic. He proposed new levies on rich, higher pensions for the poor.

THE CHAMPION, a tired Macmillan leaves the Conservative party headquarters in London late on election night after Gaitskell had conceded the victory to him.



STEADY GIRL FOR TOWNSEND

Making a round-the-world travel film to forget Princess Margaret, Group Captain Peter Townsend, 41, took along Marie-Luce Jamagne, 20, daughter of a wealthy Belgian cigaret manufacturer, as a photographer. The trip proved a great success. Last week they became engaged.

SMILING VIPs FROM MEXICO

Symbols of good Mexican-American relations were smiles of President Adolfo López Mateos (second from right), his wife, daughter, and their hostess at White House. From Washington López Mateos goes to Chicago, New York, Canada and Lyndon Johnson's ranch in Texas.



MARIJUANA MAU MAU

Beatnik Ronnie (Maui Mau) Jackson, 20, liked to dress up and beast around Greenwich Village that he was a big man with pot (marijuana) and parked here (guns). The police got him, and pulled in Maui Mau with three of his beatnick cohorts. One was Susan Wyn whose father is publisher of *Confidential Confessions*.

AT THE WORLD'S WEEK



HIGH COST OF STEEL STOPPAGE

With the steel strike 87 days old and labor and management still at loggerheads, a steel shortage was stopping construction in the U.S.—as at Pittsburgh's half-finished Civic Arena (*above*). Last week President Eisenhower invoked the Taft-Hartley Act to reopen the steel mills for an 80-day "cooling-off" period. Although union spokesmen denounced this "interference," it gave time to come to a compromise settlement.

HORROR AFTER THE THEATER

As 36 Trenton State College girls slept or sang songs returning on a rainy night from the Broadway play *J.B.*, their bus slowed at a North Brunswick, N.J. intersection. An instant later, rammed from behind by a truck, the gas tank ignited and the bus became a furnace. While the truck driver, pinned by one leg to his cab, screamed for help—which finally did come—nine girls and their professor chaperon died, beyond help.



THE INVISIBLE ROBBER

Suppose you hired a man to fix your range and he did nothing but sit around all day nibbling out of your icebox, then handed you a bill for eight hours' work. Would you pay him—or call the police?

The fact is you do pay him, every day and in an incredible number of ways. He keeps you from getting as big a raise as you have earned, takes part of every rent or mortgage check you pay, and slaps a hidden tax on almost everything you buy.

The name of the robber is "feather-bedding," which simply means paying people for work they do not do, or else paying them for work that is unnecessary. You are already hearing a lot about it in big current strikes, and you will hear more. Efforts are being made to strike off this parasitic hand. It prevents U.S. industry from attaining full efficiency, maximum wages and rapid growth at a time when cost-inflated U.S. goods are already pricing themselves out of many markets, including our own.

There are rational causes of feather-bedding, which date back to the first factory machines and the fear of disemployment. The growing impact of automation stimulates the fear and strengthens feather-bedding. Some examples:

- ▶ In a Philadelphia plant one fork-lift crew hauls finished products and returns empty, another crew hauls parts and returns empty; both could haul twice as much if they mixed the jobs.
- ▶ In Atlanta an operating engineer gets \$20 a day for doing nothing but start and stop an air compressor a few times a day (a time-keeper could easily do it in spare moments). The same contractor who pays for this needless job (which adds to the cost of a building) must pay \$6.30 an hour for a paint sprayer vs. \$3.15 for a brush painter. He must hire "ironworkers" at \$3.35 to unload rods, simple manual labor which usually draws \$1.82 1/2.
- ▶ In railroading, a most flagrant scene of feather-bedding, firemen who were needed to shovel coal in steam engines are still required on diesels which need no firing. Obsolete work rules which regard 100 miles of travel as an eight-hour day require the Century to pay nine separate engine crews a full day's pay for the 17-hour New York-Chicago run.

While all these things are done in the interest of "saving" jobs, in the long run they destroy more jobs than they save. Everyone knows how many money-losing lines the railroads have

had to abandon, at the cost of far more jobs than feather-bedding provides. While protecting their "bogus" type, printers helped destroy many newspapers and hundreds of printers' jobs never to be regained. Some unions are beginning to awaken to these harsh facts. Building tradesmen, watching their restrictive practices spur the growth of prefabricated methods, are liberalizing their self-defeating rules.

The extent of feather-bedding in the steel industry is the main dispute in the bitter strike now pinching the whole economy. Management is determined to change "work rules" which it claims impede technical improvements. Labor counters, with justice, that existing rules have permitted a constant reduction of jobs accompanied by increased production. But, since it regards 100,000 jobs as at stake in preserving the old rules, the union would seem to be fighting for a certain amount of feather-bedding. Both sides would do well to let some independent commission investigate the justice of work rules, while the parties settle the immediate wage issue (no great barrier) and get back to work.

In the current longshoremen's strike on the East Coast, the union is resisting the use of improved technical methods in loading and unloading ships for fear of job losses. In contrast, the West Coast longshoremen agreed to accept automation including job losses, and in return the employers are providing a \$1.5 million fund to retrain and relocate displaced workers (Armour made a similar farsighted agreement with the meat workers).

What all this indicates is that the indispensable efficiency, promised by great automation, *can* be achieved through the help and cooperation of enlightened unions. But it also leaves a problem of displacement which requires not only the combined attack of industry-union planning but the attention of national policy as well. Intelligent programs along these lines of retraining and relocating displaced workers are being urged in Charles Percy's task-force proposals for progressive Republican policies (*see below*), as well as by Solomon Barkin, a leading union economist.

Feather-bedding must be attacked. Every dollar and every hour wasted on it is a loss to the nation and to every citizen. But its elimination must also be accompanied by the kind of planning and cooperation on every level—public and private—which will speed automation with a minimum of human shock and suffering.

MAC'S ELECTION—AND OURS

Our hearty congratulations to Harold Macmillan on his sweeping victory in last week's British elections (*see p. 40*). The defeat of the Laborites illustrates an old political truism which should be of interest to our own Democratic party in laying their campaign plans for next year. "You can't beat something with nothing"—i.e., you can't beat peace and prosperity without a real issue.

The Laborites had no real issue so they resorted to promises, such as bigger pensions and a tax cut. But the Tories, who have built Britain's prosperity on the rocks of fiscal integrity, were able to turn that around. Supermac himself ridiculed such promises by talking about the unusually dry weather. "I promise you it will rain on Oct. 9," said he. "Let the Socialists top that" (They didn't and it rained Oct. 10).

Were there no more serious issues for Britons to vote about? Foreign and defense policy could have been very real issues had not Supermac's personal summitry, and his government's steady disarmament, left nobody to make the case for a tougher British position. And Labor, had it not been mired in its own antique disagreement over the nationalization of industry, could have made a much stronger issue over the failure of British industry to keep up with the research pace set by Russia and the U.S. (So at least argues Andrew Shonfield, economic editor of the *London Observer*.) In short, neither side made a very bold or farsighted

presentation of issues. But that doesn't tarnish the brilliance of Supermac's political accomplishment—a resounding setback to doctrinaire Socialism, the plausible ghost that still haunts British labor and has harried Britain's self-confidence for 50 years.

The U.S. is fortunate in not being thus haunted; both our parties are pretty well committed to free enterprise. All the more reason, then, why our 1960 election should rise above the petty materialism of this British campaign. We trust that at least one party, preferably both, will address our voters on the issues of the future instead of the past.

The Republican Program and Progress Committee, under Charles Percy, is doing just that. The four reports it has just issued point to 1976, the 200th anniversary of the Declaration of Independence, when Geneva will be three hours by jet from Los Angeles and outer space will be either a fantastic battlefield or the realm of an extended Rule of Law. How can politics best make 1976 worth living for? Percy's reports contain a set of goals—500,000 more teachers, a \$36 billion annual research expenditure, no racial discrimination, a U.N. police force, etc.—and some policies to reach them, such as tax reform, a stronger World Court, freer trade. Somewhere in these reports are the issues that a peaceful and prosperous nation like ours should be thinking about now and preparing to vote about next year.

JUST IN - The 1959 Crop of Campbell Tomatoes

"TO MAKE THE BEST, BEGIN WITH THE BEST"

After years of patient planning and pampering, the top of the crop is just a shelf-reach away

Round, red tomato beauties just like these roll into the Campbell Kitchens when the harvest is on. It's a tomato lover's dream that comes to life in Campbell's Tomato Soup, juices, and in Campbell's new Tomato Rice Soup, too.

But all this abundance of perfection didn't just happen. Back of it all are years of research to develop just the right strain and then a continuous program to maintain the strain just the way we want it.

Pampered from seed to simmer

In the early spring the seed from this very special strain is put to earth down South, where the seedlings bask in the sun and grow strong and sturdy. At planting time they're rushed North in temperature-controlled trucks. And there they

grow to maturity, pampered every step of the way.

You'd think after all this that every tomato would make the grade. But some don't. They have to pass a rigid inspection for the uniformly bright tomato color we demand. They have to taste right out of tomato heaven. In other words, they have to be just about perfect in every way or they are just not used.

Quality that's ready for your reach

The happy result of the 1959 crop of Campbell Tomatoes is now at your grocer's. You can enjoy it in our Tomato Soups, Tomato Juice, and V-8 Cocktail Vegetable Juices. Once you taste any one of them, we know you'll agree with the wisdom of our little motto: "To make the best, begin with the best—then cook with extra care."



- Soups
- Frozen Soups
- Tomato Juice
- Pork & Beans
- V-8 Cocktail Vegetable Juices
- FRANCO-AMERICAN Products
- SWANSON Products

FRESH NEWS FROM

WORLD'S FIRST & ONLY FULL LINE OF NEW DIMENSION CARS

including the pert, perky
—only one of its kind; also easy-entry
for work'n'fun—smaller outside,
with full cargo space inside, the most stylish wagon of
all. Here's a whole New Dimension in family car

QUALITY, with new appointments, new luxury through-
out. In addition, the most MONEY-SAVING V-8 on the
road (or super-economy six). All this in the car
that's been by 750 million miles of
carefree owner use! Car of the year! Drive it!



LOVE THAT

LARK

BY STUDEBAKER

THE LARK[®] FOR 1960

Glowing new fashion-fresh colors, inside and out. Deep, rich sapphire enamel finish that needs no waxing. Tasteful new upholsteries (fabric or washable vinyl), new appointments. Padded, tailor-finished dash and sun visors. Let-down front seats. Pile carpet. Nothing has been spared to build quality into The Lark.

Improved 90 hp. economy six, with new carburetion and combustion chamber. Or the brilliant V 8, with acceleration zero to 60 in under ten seconds. Top winner over all other eights in this year's Mobilgas Economy Run. Costs little more than most sixes. Both engines turn in peak performance on regular gas.

Owners report fewer service jobs, lower service charges than for any other car they have recently owned. Cuts insurance and mileage costs, too. For greater satisfaction, greater service, greater savings—your long-lasting car investment for 1960—see it, drive it today. You'll love that Lark.



THE LARK LINE FOR '60

New 5 passenger, 2 door	6 passenger 2 door
New entry, 4 door	6 passenger 4 door
Passenger 2 door	6 passenger 4 door

PROVEN BY 750 MILLION MILES OF OWNER USE



TASTE makes the difference between
good cakes and great cakes



Buy any two of these three great
Swans Down Cake Mixes . . .

GET A THIRD ONE FREE

Enjoy the taste of all three, pay for only two! Buy any two of these three great Swans Down Cake Mixes. Send both box tops to Swans Down, Box 1360, Kankakee, Illinois. We'll send you a coupon good for a FREE package of Swans Down Cake Mix!

Hurry and get yours . . . offer ends December 31, 1959. Offer limited to one per family. Whip up a *great* cake today. Prove to yourself that . . .

with Swans Down Cake Mixes, it's truly a matter of taste



TESTED AND APPROVED BY GENERAL FOODS KITCHENS



THE ANSWER MAN who explained quiz-show rigging, Herbert Stempel said that in first interview

with producer he was bluntly asked whether he wanted to win \$25,000. He finally collected \$49,500.

A BIG QUIZ FOR QUIZZES

Hearings over the fixes
go on minus a lost star

"I thought that [TV] could hurt people, that it could corrupt them, perhaps," Charles Van Doren wrote of his thoughts before he had become a quiz-show star. Last week, as a House subcommittee conducted an investigation into the fixing of quiz shows, the question in many minds was how much of Van Doren's fears may have come true for Van Doren himself.

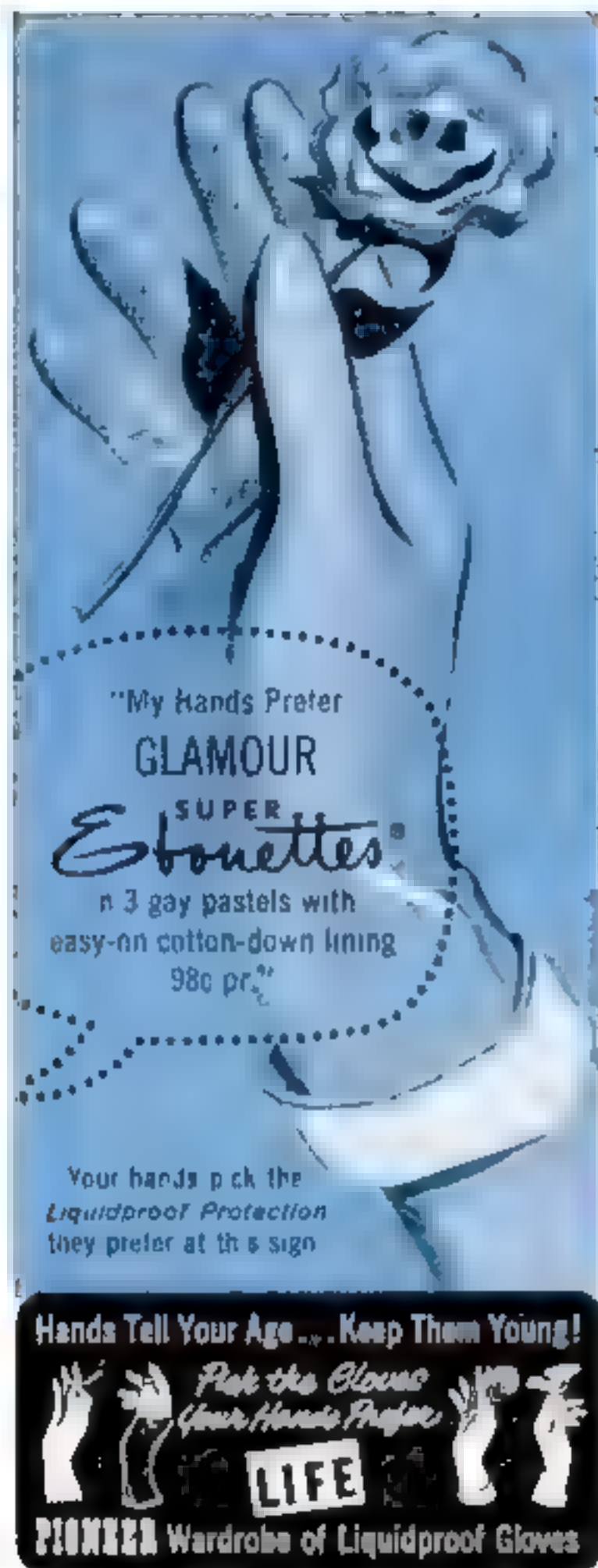
A key witness in Washington was Herbert Stempel who had lost to Van Doren on *Twenty-One*. Stempel had previously charged the phoniness of *Twenty-One* (*LIFE*, Sept. 15, 1958). He said he had been coached before each show, and paid \$18,500 when under the rules he could have lost all. Ultimately, he said, he had taken a dive in Van Doren's favor. On the night Van Doren lost, insider Stempel had bet \$5,000 that he would and he had won.

The hearings brought out that Van Doren, like Stempel, had received an advance. His was \$5,000. NBC, which had hired Van Doren, suspended him pending the outcome of the hearings. Although he had previously wired his willingness to testify, Van Doren did not come forward immediately to clear himself. In fact, the subcommittee staff was unable to find him. At week's end, a newspaper (*below*) asked the question everyone wondered about:

The News
'WHERE'S CHARLIE?'

IN BETTER DAYS, VAN DOREN WATCHES "TWENTY-ONE" M.C. JACK BARRY CHALK UP \$138,000 IN WINNINGS FOR HIM THEN VAN DOREN MUFFED AND GOT \$129,000





"My Hands Prefer
GLAMOUR
SUPER Ebonettes
in 3 gay pastels with
easy-on cotton-down lining
98c pr."

Your hands pick the
Liquidproof Protection
they prefer at this sign

Hands Tell Your Age... Keep Them Young!
Pick the Gloves
Your Hands Prefer
LIFE
PIONEER Wardrobe of Liquidproof Gloves



My Hands Prefer
EXTRA COMFORT
Bluettes
Knit cotton lined for
comfort even in hot water
\$1.69 pr

Your hands pick the
Liquidproof Protection
they prefer at this sign

Hands Tell Your Age... Keep Them Young!
Pick the Gloves
Your Hands Prefer
LIFE
PIONEER Wardrobe of Liquidproof Gloves



Watch for that smile when you give

WORLD FAMOUS QUALITY-BUILT
Toshiba
TRANSISTOR RADIOS

Model STM-294: World's most beautiful, ultra powerful transistor 8
Use 6 Penlite batteries.
With earphone and genuine leather case. Attractively gift boxed

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52 BROADWAY, NEW YORK 4, N.Y. Tel. BOWLING GREEN 9-5460
TOKYO SHIBAURA ELECTRIC CO., LTD. TOKYO, JAPAN



DEAD SHOW. *For Love or Money* with hostess Rita Colton, was junked by CBS when it found money machine was lovingly rigged to keep winnings down.

WHEN THE FIX WAS OUT

The 1958 exposés were enough to kill a number of quiz shows (*above*). The 1959 hearings threatened to have even more widespread effects. The witnesses included not merely disgruntled contestants but none other than Dan Enright (*right*) who had run six of the programs. Enright admitted show fixing had been "a practice for many, many years." The nighttime version of *Tic Tac Dough*, he agreed, was phony perhaps 75% of the time. As might have been expected, the networks and advertising agencies connected with Enright's shows protested that they had been taken in just as much as the public.

The hearings took an uglier turn when a member of Enright's entourage admitted having advised show contestants to lie during the 1958-59 grand jury inquiry. Arthur Franklin, public relations man for Enright, was told to lie or get out of town—as far as the Cocos Islands (*below*). If he had, Franklin would have learned that, like fall guys on Enright shows, he might have been given a wrong answer. Americans on the Cocos Islands might be extraditable to the U.S.



SUGGESTED HIDEAWAY for Enright's PR man Arthur Franklin was one of Cocos Islands, like rocky Home Island, 800 miles southwest of Singapore



A CONFESSOR, Enright walks congressional corridor before testifying. He felt sorry for himself because of "terror and panic" of New York investigation.



in the Indian Ocean. Islands are Australian-controlled. Franklin spurned travel proposal, instead accepted New York grand jury subpoena and testified.

"My Hands Prefer
SHEERNESS
Nimble Fingers
for personal beauty care
Sweetest of all gloves
59c pr.

Your hands need the Liquidproof Protection they provide at this price.

Hands Tell Your Age... Keep Them Young!
Pick the Gloves Your Hands Prefer
LIFE
PIONEER Wardrobe of Liquidproof Gloves

"My Hands Prefer
SERVICE ABILITY
Ebouettes
of swiftest black nitrone
to outwear natural rubber
79c pr."

Your hands need the Liquidproof Protection they provide at this price.

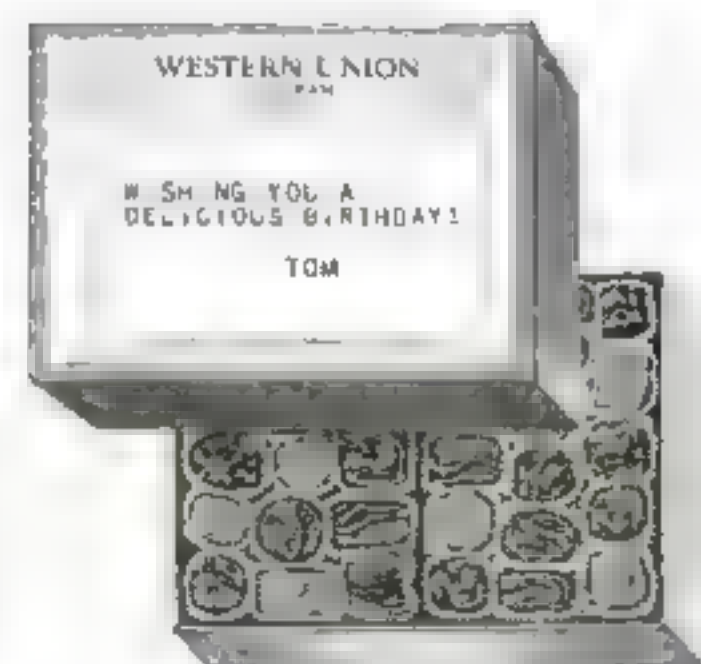
Hands Tell Your Age... Keep Them Young!
Pick the Gloves Your Hands Prefer
LIFE
PIONEER Wardrobe of Liquidproof Gloves

INCREDIBLE EDIBLE TELEGRAM

THEY'LL EAT YOUR WORDS AND
LIKE IT WHEN YOU SEND A

CandyGram
the world's sweetest message

Your personal telegram is actually the cover of a box of luxury chocolates, delivered by Western Union throughout the U.S. 2 lbs., \$5. 1 lb., \$2 95, plus cost of telegram. Just phone Western Union. And charge it, of course.



CANDYGRAM, INC., 315 N. SACRAMENTO BLVD., CHICAGO 12.

RHINO HORNS IN ON A BRAZILIAN ELECTION

A big write-in candidate wins vote but loses seat

RIO DE JANEIRO

SÃO PAULO, BRAZIL had an election for the city council last week and quite a few of its 3.5 million citizens, it seemed, were in the mood for a serious protest vote. Suburban sewers were in bad shape, prices were high and there was a serious shortage of meat and beans. There was no shortage, however, of candidates—540 of them running for 45 council seats. "Better elect a rhinoceros," somebody said, "than an ass." And so they did.

A pleasant, lazy female rhino named Cacareco had been borrowed from the zoo in Rio to help open the new São Paulo zoo. Her name is Portuguese for "rubbish," which recalls her somewhat formless appearance when she was born. But now she was 4 years old, content-looking, fat and a popular attraction. She was so well known, in fact, that the papers here in Rio started a campaign to get her back from her temporary home in São Paulo. Just as she was getting ready to leave São Paulo, somebody there got the bright idea that the rhino might be a good vote-getter. Stacks of printed ballots suddenly appeared with Cacareco's name on them. Cacareco slogans cropped up on São Paulo walls.

The zoo director in Rio, who knows Cacareco well, volunteered an honest political opinion. "She's an ugly beast," he said. "Very stupid. You could put her brain in a Brazil nut. This was precisely the point that the citizens of São Paulo wished to make: she still looked better to many of them than the candidates who were already running. The rhinoceros' name was written in on some 100,000 ballots enough to swamp 11 opposition parties.

It was a stunning victory for Cacareco. The lady rhino's closest runner-up, a man, got a total of only 10,079 votes. Another defeated human candidate, infuriated and humiliated that he had been beaten at the polls by an animal, shot and killed himself.

The election board quickly disqualified the rhinoceros as a bona fide office holder and then tossed out her votes. She would never take the seat to which she was elected. Nonetheless the local politicians she defeated took their loss with bad grace. Some blamed the animal vote on "sinister forces" and "hidden interests."

Brazil's serious-minded office holders, from President Juscelino Kubitschek on down, were well aware that the rhino's victory was not just a joke. A lot of voters had registered a protest against the humans who were running their affairs and they would probably be heard from again. The candidate herself, thick-skinned and above the battle, was back in Rio, ready and available for future campaigns.

It was just a spontaneous whim, cried one of the party leaders she had beaten. "a ridiculous vote for a ridiculous rhinoceros. Nowhere and never before have 100,000 literate adult voters cast their ballots for a silent, absent and nut-brained quadruped, *Diceros bicornis*."

GEORGE DE CARVALHO, TIME-LIFE Reporter

← **BIG WINNER**, rhino Cacareco is back in her zoo in Rio after being disqualified as a São Paulo alderman.



ONE OF THE MOST EXCITING WOMEN IN THE WORLD: **ROME**



ELSA MARTINELLI is a glamorous and gifted actress, wife of a handsome young Roman count, and mother of a lively one-year-old. In her teens she was a top-flight fashion model in Paris and New York. Recently she won the top

acting award at the Berlin Film Festival "I often feel tense," she says, "but I must never look it." She uses Pond's Cold Cream to deep-cleanse and moisturize . . . to ease away tension lines . . . "My skin stays soft and smooth all day long."

*She's busy...
yet she's beautiful...
she uses Pond's*



ELSA MARTINELLI says: "Pond's beautifies as it cleanses!" Yes, with this one cream you need never be too busy to be beautiful. This fabulous cream deep-moisturizes as it cleanses and freshens every tiny pore. And this richer cream goes on moisturizing long after you tissue it off. "Plumps up" the skin cells so tired lines can smooth out. Your skin will stay soft and smooth. See it come alive and glow with an exciting new beauty—like Elsa Martinelli's. Use Pond's Cold Cream to beauty-cleanse at night, to moisturize under make-up all day.

NOW! POND'S COLD CREAM IN STUNNING NEW DESIGNER JAR!



What a great feeling to see *all* the pins go down...

“Good for you!”

A STRIKE! You did it—your side wins the game. Now, “Champ,” relax—reach for a rewarding glass of beer. More than a thirst-quencher, beer is the bright, light bever-

age just bubbling with life. A glass of beer adds so much fun to so many occasions. And it really picks you up, too!

United States Brewers Foundation



AMERICA'S OLDEST INCORPORATED TRADE ASSOCIATION—CHARTERED 1882



An evening of bowling
sure takes it out of
you. But beer "puts it
right back in."

Beer's rich in so many
wonderful healthful
things. Nature's own
choice barley malt and
hops. Minerals. The
purest water.

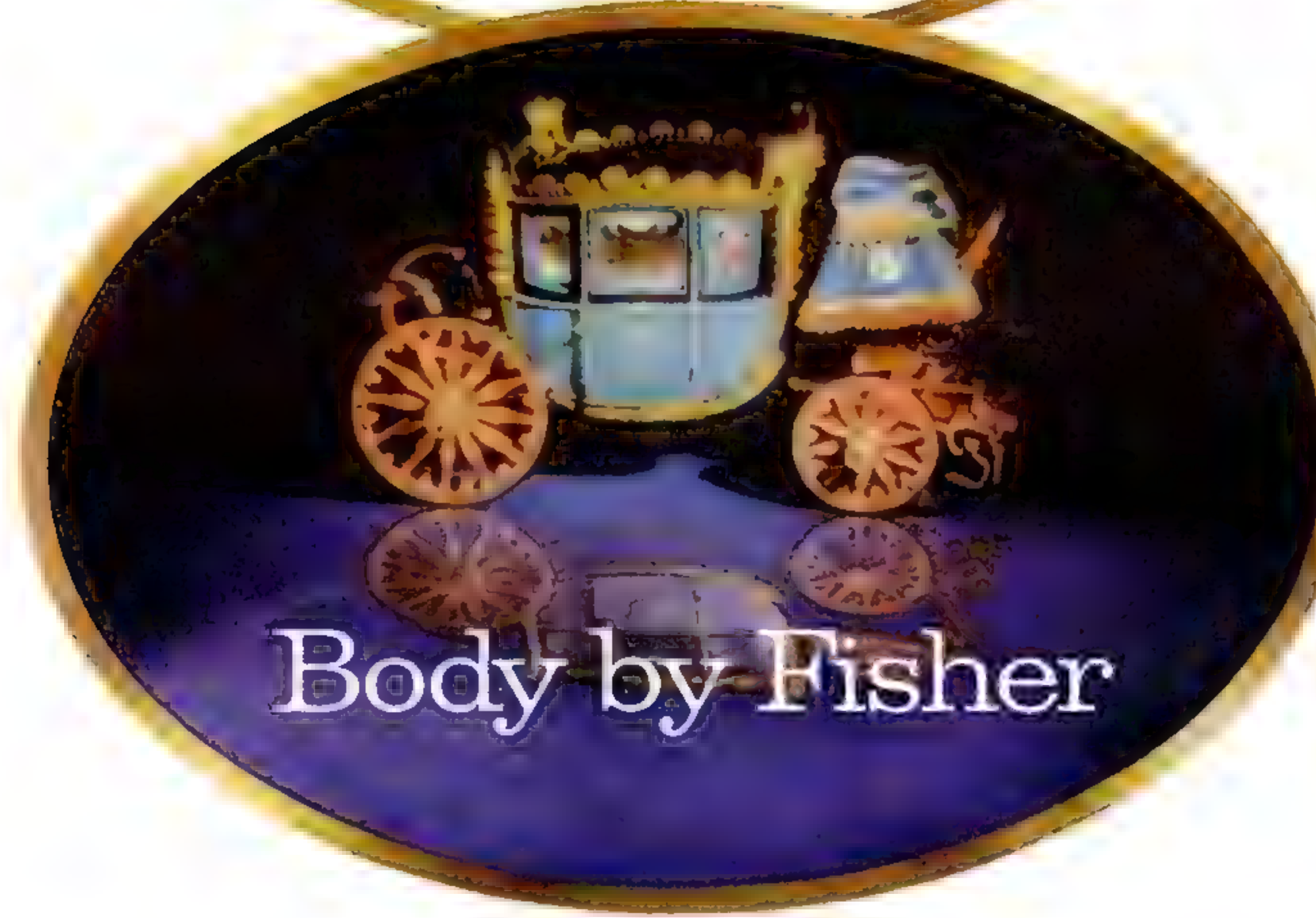
That's why a good
wholesome glass of beer
perks you up—won't
let you down.



Beer Belongs—to the fun of living!

The Exclusive Extra

IN ALL GENERAL MOTORS CARS



Body by Fisher

The built-in quality of Body by Fisher is your extra value in
CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC



CHECKING THE TIME at Concord, N.H., Nixon worries about schedule, tightly arranged so he could stop at a couple of towns before dam dedication. Pat

stands smiling beside him. Sign reads, "Dartmouth doesn't give a dam for anyone but Dick," an allusion to Rockefeller's recent enthusiastic reception at college.

PRESIDENTIAL CANDIDATE IN A BIG HURRY

Nixon campaigns from New Hampshire to Texas to Oregon all in a single week

Checking his watch at Concord, N.H. airport, Vice President Nixon was clearly a candidate in a hurry on a split-second schedule—a schedule beginning last week with tightly timed trips to New Hampshire, Illinois, Indiana, Texas and Oregon, and ending eventually, he hoped, with election as President of the U.S. Insisting his visit was nonpolitical, Nixon was in New Hampshire for the ground-breaking of a new dam. But the state holds the nation's first presidential primary and is traditionally a Republican bellwether. It is where he will have his first test against Nelson

Rockefeller, who was in the state only the week before (LIFE, Oct. 5).

In his speeches, Nixon painted himself as the candidate best able to handle Khrushchev, dwelling on his visit to the U.S.S.R. and on future Russia-U.S. competition. His Gallup Poll rating had grown by 7% to 68% of the Republican vote after his return from Russia and he felt this image to be most appealing. As Nixon finished up his trip in Dalles, Ore., dedicating another dam, he was satisfied from the cordial popular reception that he had done a good job of breaking ground for his own campaign.



GREETING ON THE GO at Rochester, Indiana's "Charlie Huleck Day" is made by Nixon to lady. Huleck, House Republican leader, shares the car.

SPEECH BEHIND GLASS is made by Nixon at dedication of University of Chicago's new law school buildings. University and city leaders were audience.



GENERAL ELECTRIC

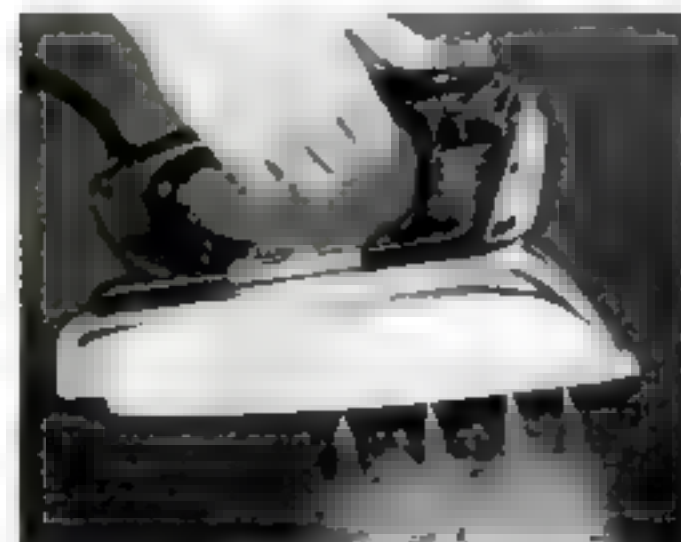


It sprinkles as you iron!

Here's the General Electric Spray, Steam & Dry Iron—the first to give you a built-in sprinkler!

Now you can iron cottons, linens and starched fabrics without hand sprinkling or pre-dampening. Just press a button and see how stubborn wrinkles and pressed-in creases are sprayed away! Only larger pieces need pre-dampening.

Look for the General Electric F61 Spray, Steam & Dry Iron at your dealer's.



EXTRA!

IT'S A STEAM IRON

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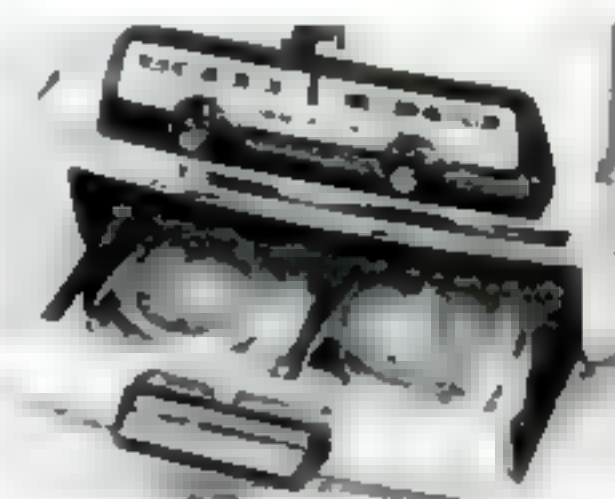
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A fact. The more economically trucks can haul goods over the highways, the lower the cost of these goods to you.

A fact. Today's highways have a much greater carrying capacity than the highways of ten years ago.

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Flying in the face of these facts are unrealistic rules and regulations that pump up the cost of almost everything you eat, wear

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So, instead of being loaded to economical capacity, trucks can be loaded only to the *lowest* maximum of the several states through which they travel.

A few progressive states have taken action to help solve this uneconomical situa-



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all the barriers

tion. During the last year, twelve more have raised their weight limitations to conform more nearly to the facts.

But until *all* the states face the facts, you won't be getting your full money's worth.

Let's take down *all* the barriers!

THE WHITE MOTOR COMPANY
CLEVELAND 1, OHIO

Published by. WORLD LEADER IN HEAVY DUTY TRUCKS



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FRIDAY 3 P.M.

CLASSROOM TRANSFORMATION is shown by pictures above, taken on Friday and below, taken the following Monday. Old room had 60 immovable desks but only 46 pupils, resulting in waste of space. With new movable desks, children can work in groups around room.

MONDAY 9 A.M.



Weekend Face-lifting for Classroom

When the first graders went home from St. Gabriel's parochial school in Chicago one recent Friday they left a classroom which wore the bleak and ancient aspect shown above—old-fashioned desks screwed to the floor, makeshift cabinets along drab walls, dim lighting and spectral windows overlooking a grimy courtyard.

When the children came back Monday morning they were greeted with the sight below. Their classroom had been almost magically changed. Modern movable desks filled the room. Drapes masked the

windows and fluorescent lights bathed the room in an even glow.

When they saw the change the children at first were too stunned to speak. But soon they were swarming around the room, testing out their new desks. The transformation had been wrought during the single weekend of feverish work by Brunswick-Balke-Gullender Co. to publicize their new line of school furniture. The happy result gives St. Gabriel an \$8,000 classroom free and shows how far notions of schoolroom decor have advanced in recent years.



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Wood is like a happy marriage . . . it enriches everything around it with a special beauty. Wood welcomes the contrasting textures of stone and fabric. Wood's grain and character add warmth to the cool clarity of glass. Wood's mellowness softens the bright efficiency of steel and copper.

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SOLID FOR '60...

ANNOUNCING THE NEW PLYMOUTH

Chrysler engineering introduces a new kind of Plymouth that marks a major breakthrough in car design: Dura-Quiet Unibody, a new way to build a car. This one-piece welded "core" makes the 1960 Plymouth the quietest and least complicated car in the low-price class. Many parts that work loose, rattle and need fixing in ordinary cars are eliminated. This solid Plymouth is light and roomier as well as stronger. It uses less gas and it rides a good deal more comfortably, we believe, than any low-price car.

BUILT A NEW SOLID WAY TO

The new solid Plymouth is a young, exciting car with ten full years of Chrysler Corporation research and engineering development behind it. It will suit you particularly well if you want a feeling of quality and sense of craftsmanship in the car you drive. We know of nothing else in its class that approaches it.

A NEARLY SILENT CAR.

You will notice the difference first in Plymouth's near-silence. The rigidly formed Dura-Quiet Unibody joins body and undersills in one solid steel unit, locked by about 5400 welds. There are no conventional body bolts or braces to give trouble. Road noises and shocks are dampened, and even the sound of the wind is hushed.

MORE ROOM... MORE COMFORT.

To match the Unibody advance, every major part of the solid Plymouth has been re-engineered. The result is great new comfort on the road; we doubt if any car at any price has ever ridden so well, and only a fine sports car can equal the sureness and ease of its handling. The extra room inside may well be just what you have been looking for in a low-price car.

A NEW "INCLINED" 6.

You will certainly want to see and drive the new Plymouth 30-D Economy Six—the first

"inclined" engine in an American passenger car. It provides new gas savings, and much more besides. The slanted design lowers the center of gravity and makes the '60 Plymouth ride and handle better; and the engine is easier to service, adjust and maintain.

A NEW SONORAMIC V-8.

This is almost certain to be the performance sensation of the year—the new SonaRamic Commando V-8*, which generates its own supercharged effect for utmost vigor. Nothing like it has ever appeared in a production car. (Other Plymouth engines available include the famed Golden Commando V-8*, the economy champion FURY V-800, and the FURY V-800 with Super-Pak*.)

NEW AND PRACTICAL FEATURES.

Standard on all '60 Plymouths, at no extra cost, is a new 6-way *Custom-Positioned Front Seat* (power operation extra). Low-extra-cost options include new *Safe-T-Matic* vacuum door locks (you can't forget them; extra protection for children); new, rectangular *Aero Steering Wheel* that is easier to slide under and see over; and new RCA "45" Automatic Record Player.

See and try this new kind of Plymouth now.

*Optional, extra cost

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High-flying Toys for Space Age

The U.S. toy industry, like other segments of the economy, is rising to the opportunities of the space age. This year it has surged from cowboy guns to free-flying objects, and the popularity of the new airborne play things has helped to bring a 12% jump in total toy sales over 1958.

The Los Angeles youths below are launching two-stage plastic missiles called the "H.O." It costs \$10 and is made by Mattel, Inc., whose research division spent a full year perfecting its propulsion system. The lower stage is partially filled with water, then air is pumped into it. When a lanyard is pulled, a seal breaks at the base, and the released pressure shoots the missile upward. At several feet the two stages separate. The upper stage zooms to 350 feet, mostly on momentum, then falls harmlessly on its rubber nose cone. To see other soaring toys in flight, turn the page.



CONTINUED

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...match up numbers
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This is the color-slide camera you can master in less than a minute.

Even if it's the first camera you've ever held, you'll be taking fine color-slides from that moment on . . . taking them in any kind of light, at any time of day, of moving objects as well as still ones.

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Your Argus dealer's got it, too. See that man this week. Snap this weekend in dazzling Match-Matic color-slides.

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New ARGUS MATCH-MATIC C-3 comes complete with light meter, case, flash-gun and lifetime guarantee. Interchangeable telephoto and wide-angle accessory lenses are available, too. Takes action and still pictures in any kind of light. See it at your Argus dealer's before the sun sets on another day. And ask about budget terms while you're there.

\$64.95

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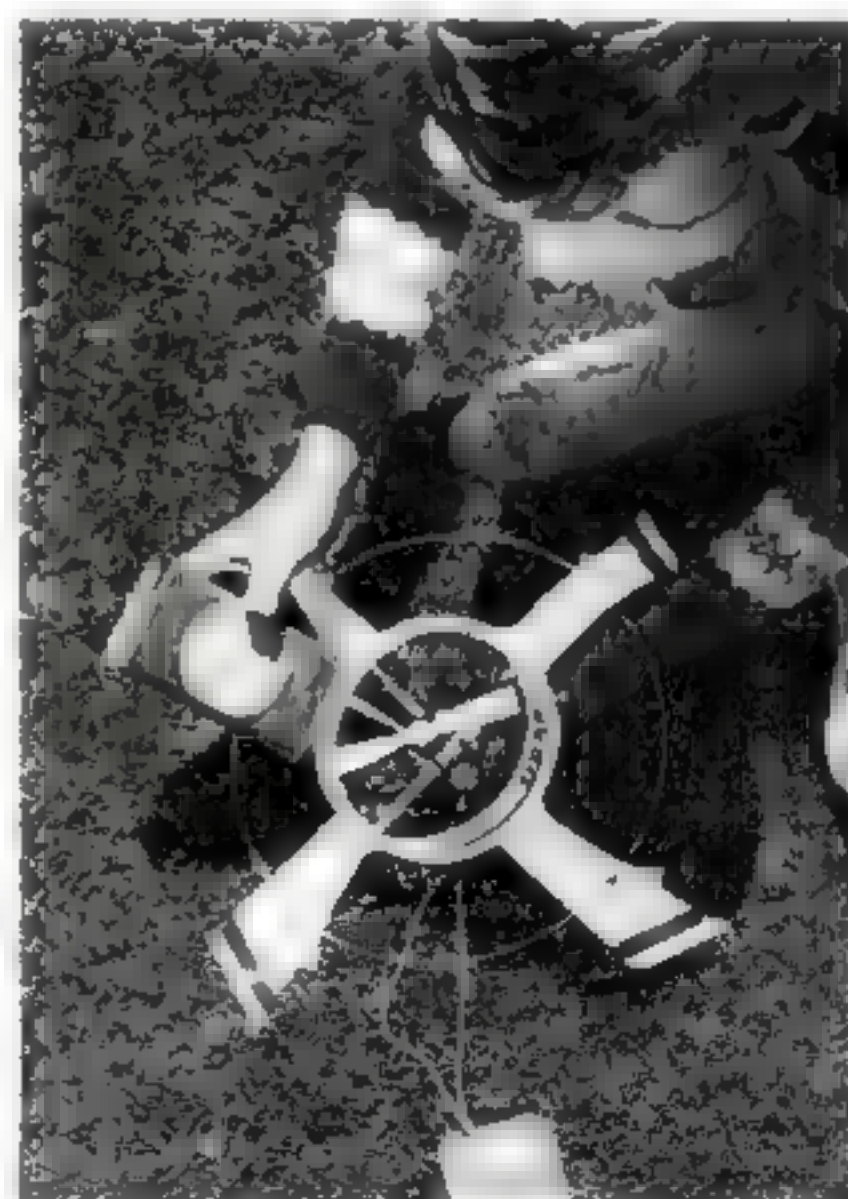


HIGH-FLYING TOYS CONTINUED

A small skyscraping satellite



WIBBLING over heads of spectators in Los Angeles, plastic satellite takes off (above). Made by Wen-Mac (\$9.98), it is run by one-cylinder motor which the operator fills (right) with model airplane fuel. Next he revs up motor to 18,000 rpm. Upon release it begins 90-second ascent to several hundred feet, depending on wind currents. Then satellite flips over and cartwheels gently back toward the earth.



CONTINUED



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You have many styles and color schemes to choose from among the different model homes. Bathrooms come complete with tub and shower. You can also have television, an automatic washer-dryer, automatic heat, and air-conditioning.

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at almost 600 miles an hour, *every fly-ing minute is dedicated to your comfort!*

And on every DC-8 journey you’ll enjoy that long-famous feature of all Douglas aircraft—*peace of mind*. One flight in the DC-8, and you’ll agree with your enthusiastic fellow passengers—“It’s the world’s most *comfortable* jetliner!”

More airlines have chosen the DC-8 than any other jetliner: Alitalia-Linee Aeree Italiane • Delta Air Lines • Eastern Air Lines • Japan Air Lines • KLM Royal Dutch Airlines • National Airlines • Northwest Orient Airlines • Olympic Airways • Panagra • Panair Do Brasil • Pan American World Airways • SAS—Scandinavian Airlines System • Swissair • Trans-Canada Air Lines • Transports Aeriens Intercontinentaux Union Aeromarine De Transport • United Air Lines

A wonderful sense of peace surrounds you on the DC-8 Jetliner!



Wing-flapping plastic hawk

HIGH-RIDING BIRD, a plastic hawk is operated by old propulsion device, the rubber band. A tiny handle on tip of nose is turned (*right*) to wind the band located beneath metal frame. When released it makes the wings flap vertically and bird takes off. Extremely realistic. Wham-O Co.'s hawk has a 21-inch wing span and flies in circles. When the wings stop flapping, it finally glides to ground.



CONTINUED

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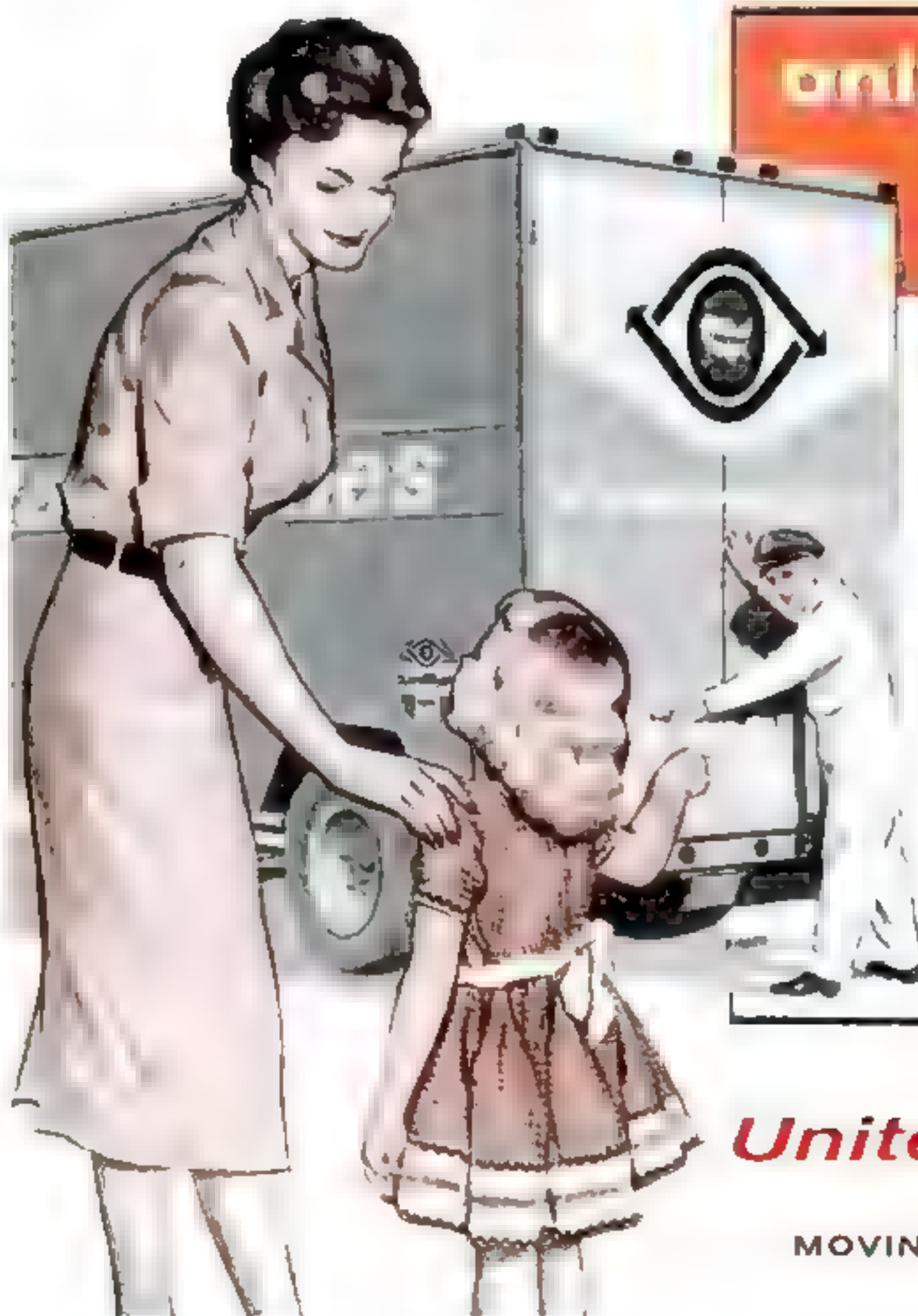


HIGH-FLYING TOYS CONTINUED

Homemade model of a flying saucer



SCATTERING LEAVES (left), a homemade flying saucer rags down Los Angeles gutter. Fad for free-flying toys inspired Ronnie Grant, 11, to do-it-himself. Frame is oversized aluminum hubcap used by hot-rodgers. Powered by model airplane motor, saucer travels only downhill six inches over ground.



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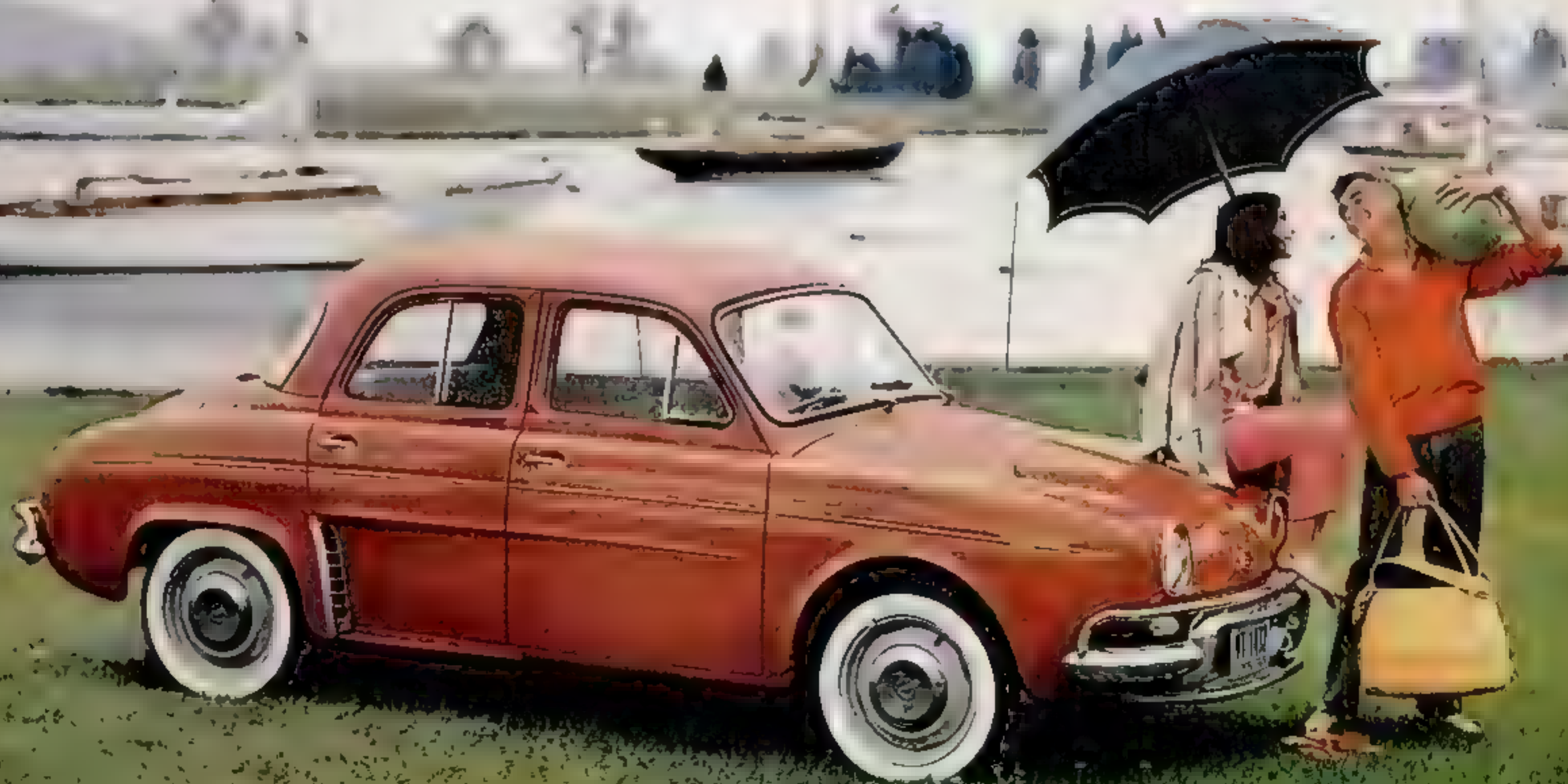
La Province: Long-range seating comfort (owners report less driving fatigue on long hauls than in their former cars). Long-range economy, too. Up to 40 mpg. Fewer and cheaper maintenance bills. High resale value.

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OPULENCE IN PLAIN ROOMS

Boxy apartments are given spirited personal look

More than 25 million U.S. families now live in apartments or houses that are almost exactly like those on either side. As a prominent government official said, after moving to an apartment house warren in Washington, D.C., "You can't tell whether you're home or not, until you kiss your wife 'hello' and discover—she's the wife next door."

In rebellion against this bland similarity of architecture, today's interiors are becoming opulent and distinctive. To show how plain rooms can spell home, and give adaptable ideas to millions of homemakers, top members of the American Institute of Decorators recently designed five model apartments—with basically similar and uninteresting framework—in the newly opened second section of New York's Washington Square Village. Each decorator invented a family of strong opinions and habits. One family is fond of travel and doesn't mind paying duty on foreign furnishings. Another is

fond of antiques but likes to combine them with modern things. Another is young and successful, with a hankering for the dramatic. The apartments were decorated to reflect these personalities. Five of the rooms—a den, master bedroom, two living-dining rooms and a one-room apartment—are shown on these pages.

The only thing these rooms have in common is opulence. There are ankle-deep carpets, original paintings, special tile floors. Rich colors are used—purple, orange, electric blue, stop-light red. There are surprises, such as furniture placed on the bias and floor tile run up the wall.

The decorators, with only imaginary clients and no lid on prices, went all out in furnishing these rooms which cost from \$1,000 to \$16,000. However, each room is full of ideas—picture groupings, furniture placements, color schemes, window treatments—which can often be adapted to fit small budgets, personal tastes.



← **TRAVELERS' DEN**, left, was designed by Joseph Freitag for a fictitious family who go abroad frequently, have collected many things. Couch cover is a Spanish bedspread, the rattan stools are from Hong Kong. Traveler's wine chest is used as a coffee table. Painting is by Balcomb Greene and—on desk-shelf—the sculpture, called *Man and Bird*, by Wolfgang Behl. Cabinets hold books and hi-fi.

TRAVELERS' BEDROOM, designed for the same family as the room opposite, is elegant and cool to contrast with the rousing colors of den. The room is given height and serenity by a tall canopied bed with an elm paneling headboard. Brass lamp attached to headboard provides ideal reading light. Paintings over French Provincial table are by U.S. artists Will Barnet (top) and Joseph Kaplan (below).

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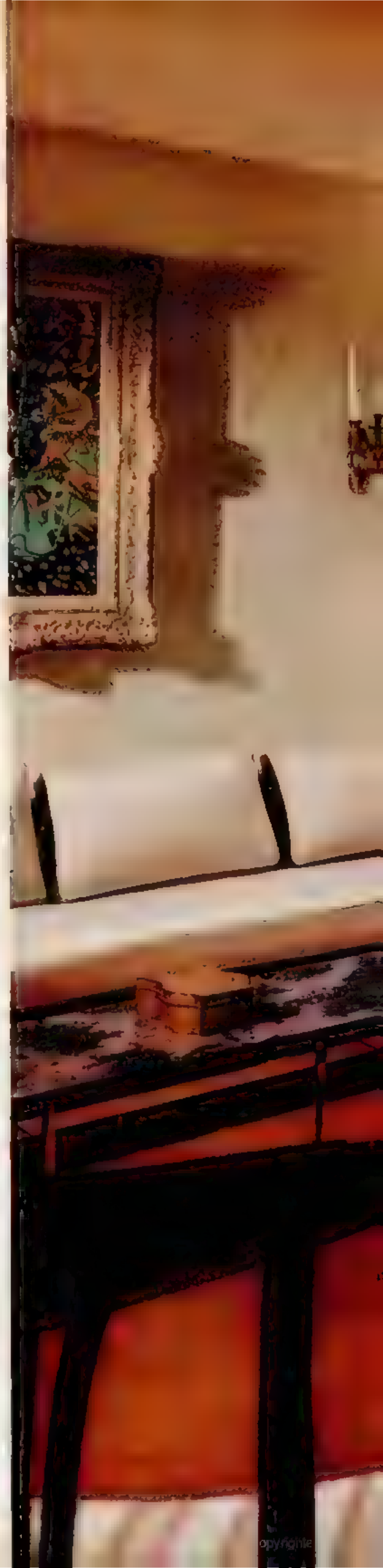
ANTIQUE LOVERS' LIVING ROOM was designed by Meanie Kahane who dreamed up a family that collected old pieces. The painted French armoire (background left) is used as a showcase for an old

Portuguese lantern. Room is also planned for dining and table is covered with an antique Spanish shawl. Pompeian marbled vinyl covers the floor and extends up the wall at the back to enlarge the room.

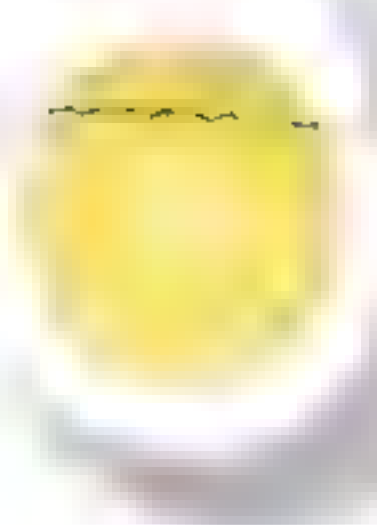
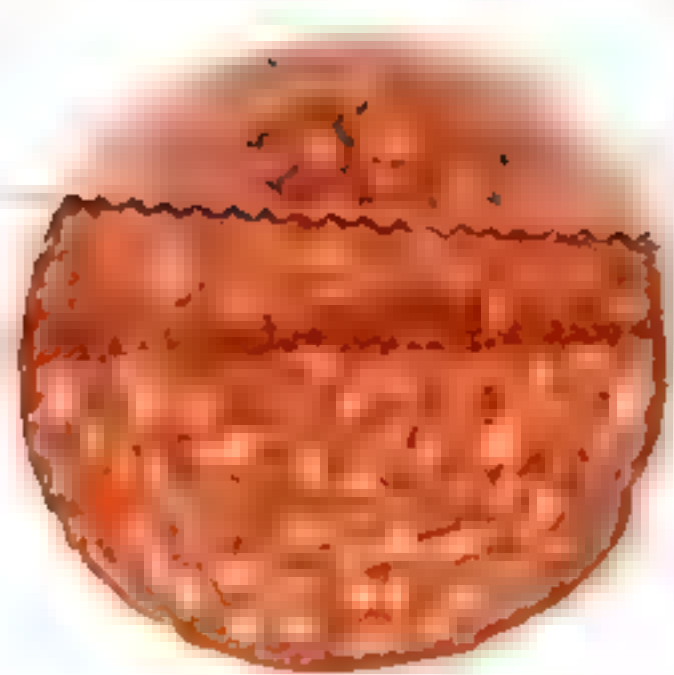


YOUNG COUPLE'S SITTING ROOM, with furniture placed on the bias, was designed by William Padmann for a lively family that finds the off-center arrangement perfect for listening to stereophonic sound. Screens give the room a focal point of interest and keep it from looking plain and boxy.

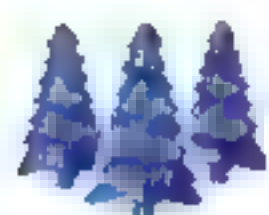
BUSY BROKER'S APARTMENT of one room was designed by James Amster as a peaceful, bright place to relax or entertain. Stark red is teamed with quiet beige and English country furniture joins modern pieces. A rare old Chinese lacquer screen makes a room divider. Another section is used in the foyer.







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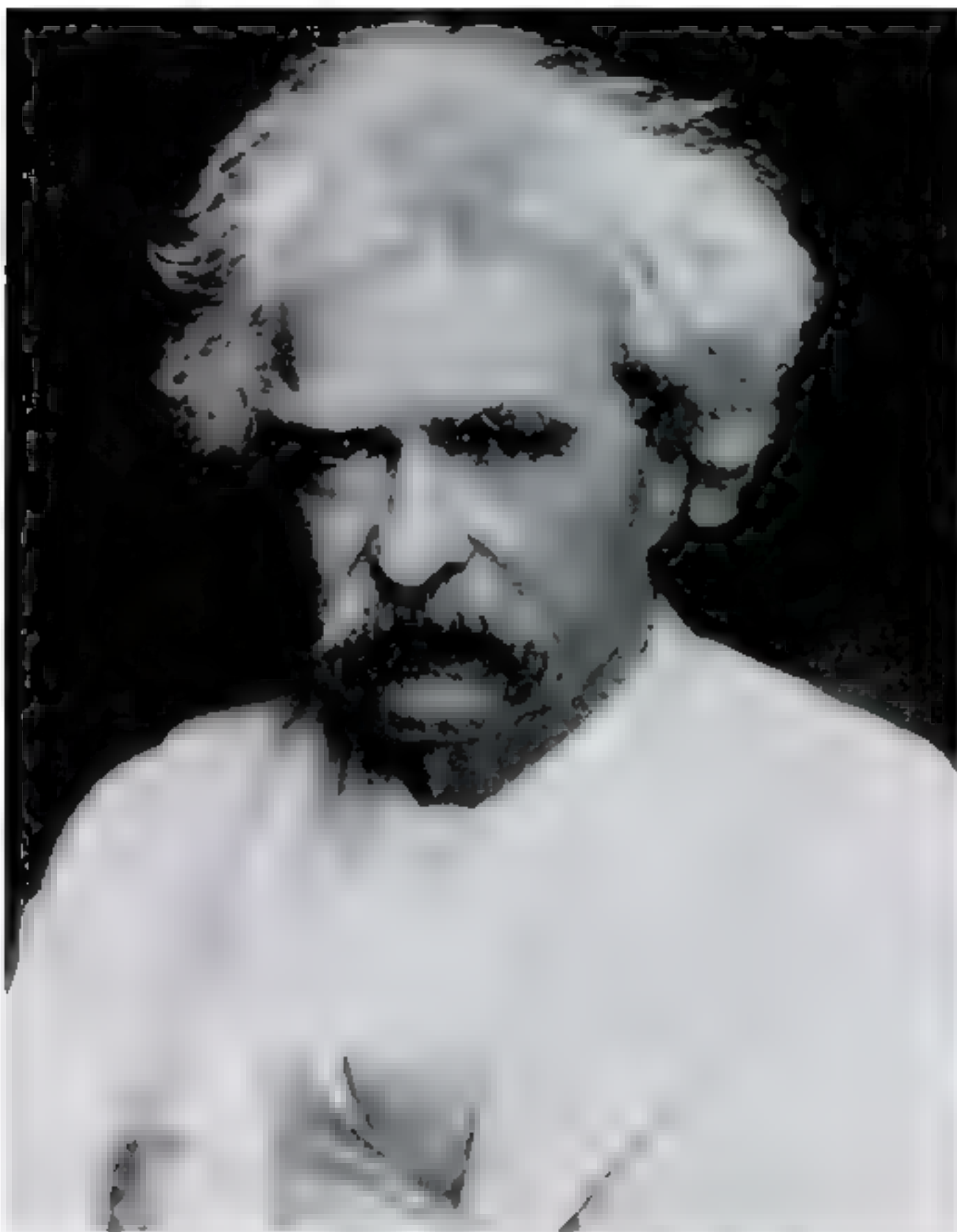


WAXTEX
sandwich bags

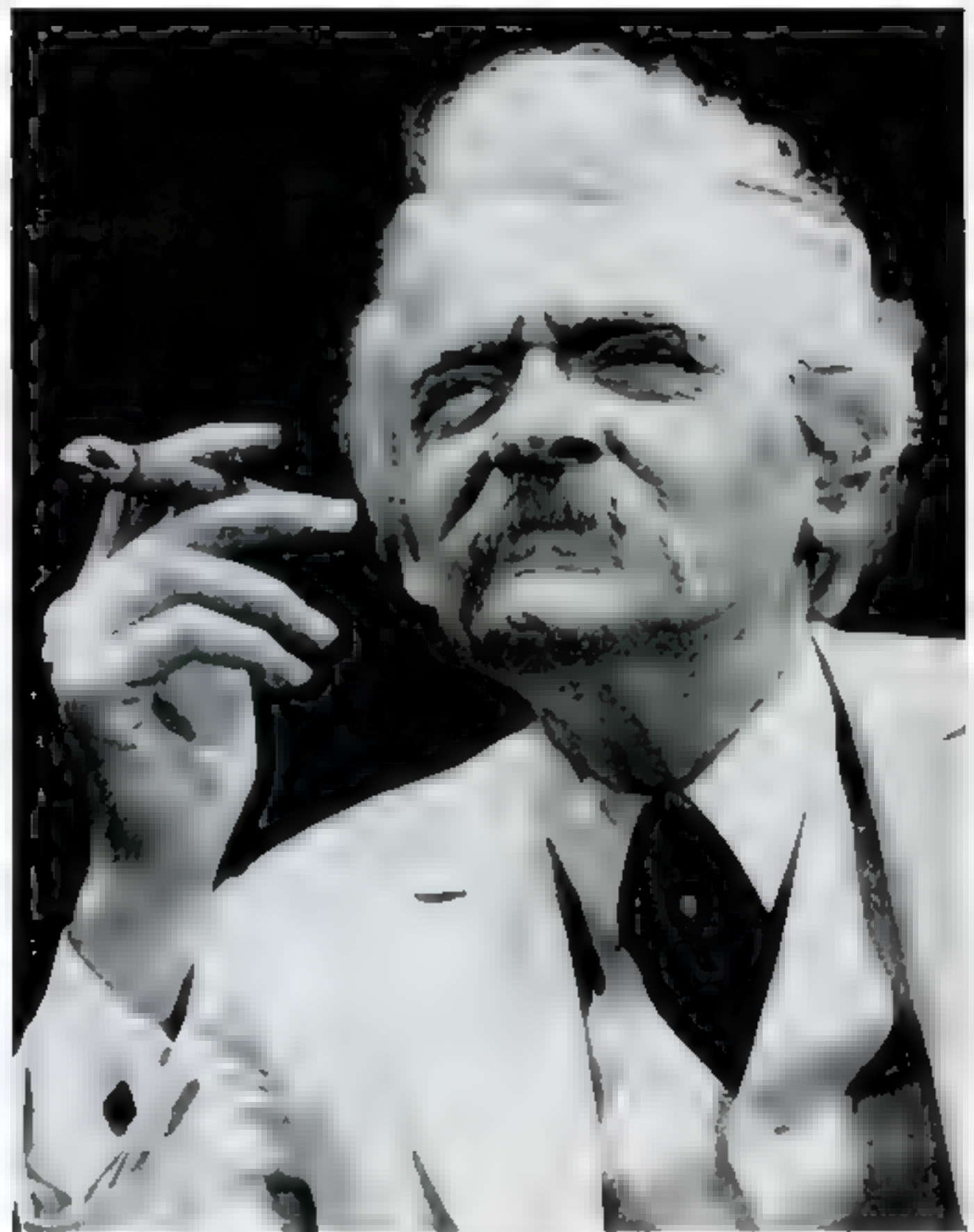
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TWAIN AT THE HEIGHT OF HIS FAME USUALLY LECTURED IN WHITE SUIT



HAL HOLBROOK IS IMAGE OF MARK TWAIN AS HE APPEARED IN LECTURES

Twain's Amazing Twin



HAL HOLBROOK HIMSELF

YOUNG ACTOR'S UNCANNY IMPERSONATION IS A ONE-MAN STAGE HIT

by TOM PRIDEAUX, *Life* Entertainment Editor

LADIES and gentlemen, I wish to present to you a man whose great learning and veneration for truth are only exceeded by his high moral character and majestic presence. I refer in these vague, general terms to myself. . . . I was born modest, but it wore off."

These words were spoken years ago by Mark Twain on a lecture platform. The "majestic presence" who speaks them today is a young actor named Hal Holbrook, whose impersonation of America's greatest humorist has become the greatest theatrical surprise of the year.

Night after night during the past six months Holbrook has put in a three-hour pre-show stint in his New York dressing room transforming himself into Mark Twain. This month he leaves New York for a coast-to-coast tour of the U.S., but wherever he is playing his preparations each evening will remain the same. Like an artist at his easel, Holbrook literally paints a portrait of Twain on top of his own face. By the time he has glued the last tufts of hair into his eyebrows, he is ready to step on stage and for two hours hypnotize his audience into believing that he is no mere facsimile but Mark Twain himself, resurrected and unregenerately funny.

Before saying a word, he shuffles around with an old man's calm self-assurance. He patters with his books. He takes his time lighting

his cigar. He makes himself at home—in everybody's heart. Then the words stroll out, all of them from Twain's own speeches, tales or autobiography, jig-sawed together by Holbrook after 12 years of study and experiment.

In a delightfully rasping, old-man's voice he cautions children about lying: "The young ought to be temperate in the use of this great art until such time as practice and experience have given them that confidence, elegance, and precision which alone can make the accomplishment graceful and profitable."

He cautions older people not to work too hard to overcome bad habits: "If you can't make 70 by a comfortable road, don't go."

He talks about good habits: "Mind you, I have no objections to abstinence, as long as it does not harm anybody."

He tells a whopping ghost story, *The Golden Arm*, with a murdered wife howling in her grave for vengeance on a stormy night.

Holbrook has mastered the trick of letting his jokes explode in three or four bursts, like a skyrocket that goes off in a succession of showers. Twain himself was fascinated by this actors' device and wrote his speeches purposely to take advantage of it. It all depended on the right-length pause between each funny remark. "When the pause was right," said Twain, "the

effect was sure: when the pause was wrong in length, by the five-millionth of an inch, the laughter was only mild, never a crash."

An example of Twain's perfect pausemanship is his defense of the Devil, who he felt had been underestimated. As presented by Holbrook, it usually goes like this: "We may not pay him reverence, for that would be indiscreet (*pause to look upward into space*); but we can at least respect his talents (*meditative puff at cigar*). A person who has for untold centuries maintained the imposing position of spiritual head of four-fifths of the human race (*looks hard at one side of audience*), and political head of the whole of it (*wheels around to look at other side*), must have executive abilities of the loftiest order (*blows out smoke slowly*). . . . I would rather see him and shake him by the tail (*scratches elbow*) than any other statesman on the planet."

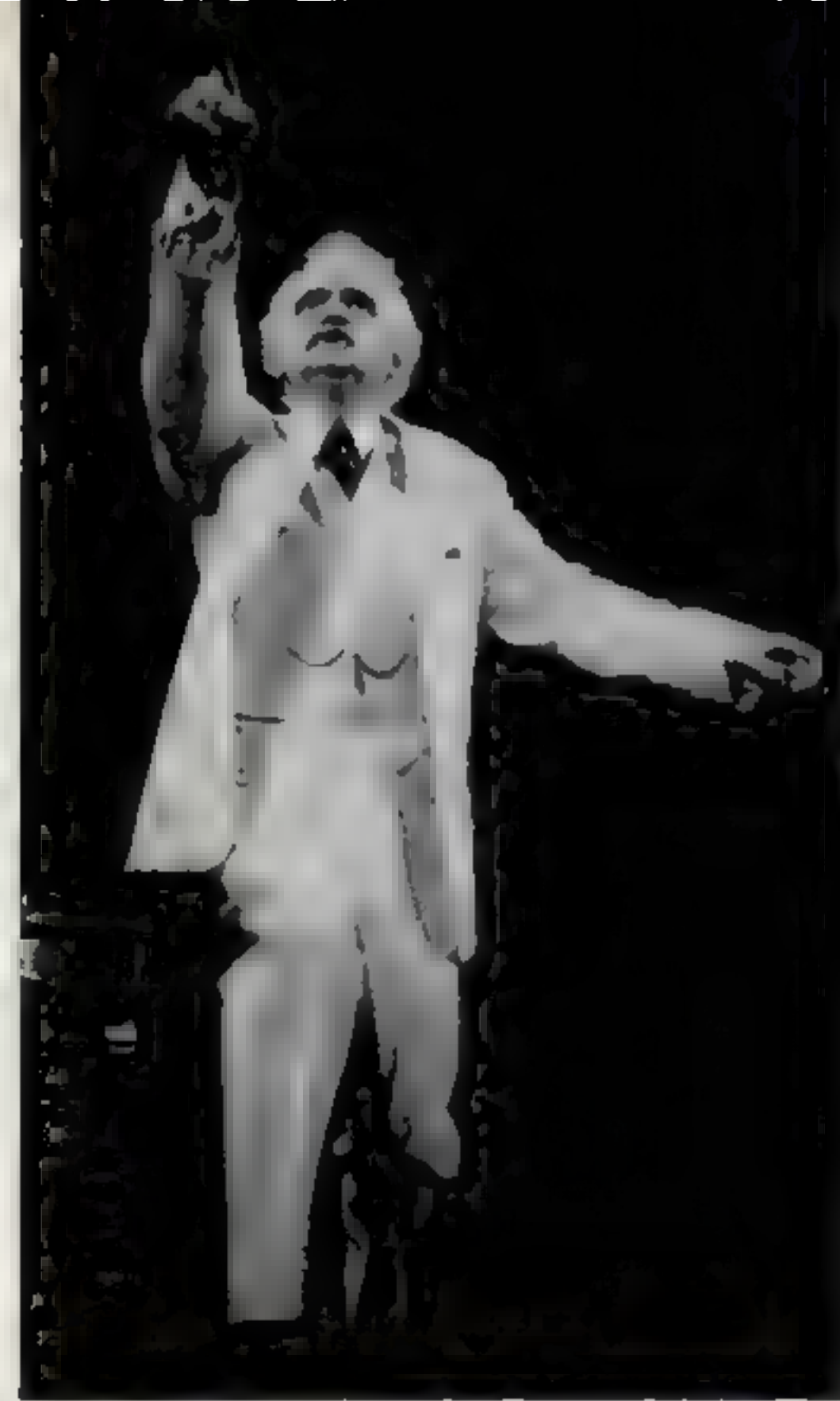
Holbrook adds to the fun by assuming a dead-pan look between each laugh, but with a submerged twinkle as if the old man was hugely tickled with himself. In the words of William Dean Howells, who knew Twain intimately, Twain was "the most consummate public performer I ever saw." But to James Pond, whose father was Twain's lecture manager and who remembers Twain from his own childhood,



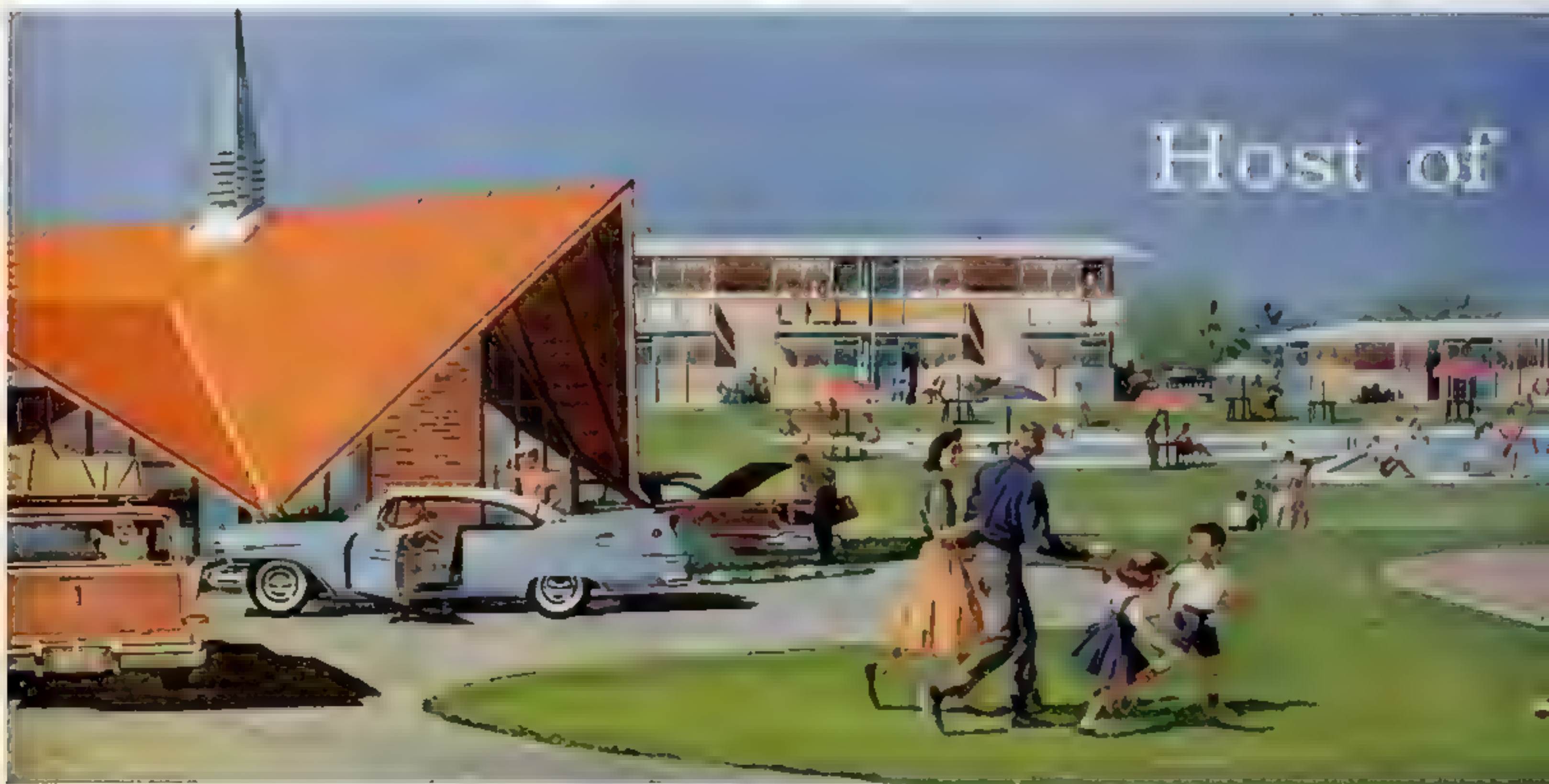
FROM "HUCKLEBERRY FINN," Holbrook creates the scene where Huck describes his wonderful raft ride on the Mississippi. He throws back his shoulders with small boy pride and then teeters along the raft's edge to show off his balancing skill. Telling about a stopover he made at a small Arkansas town, Huck goes on, "All the streets was just



mud, about a foot deep in some places. Hogs loafed and grunted around everywhere. You'd see a muddy son and a litter of pigs come luzzing along and whop herself right down in the way where folks had to walk around her and she'd stretch out and shut her eyes and wave her ears whilst the pigs were rubbing her and look just as happy as if she was on salary."



FROM A GHOST STORY, *The Golden Arm*, Holbrook relates a tale told by a Negro slave, about a wicked man who dug up his dead wife so he could cut off her golden arm. You've got to know the man waking home from her grave at midnight. Hears a voice crying in the wind. "If he got my golden arm." Then he hears the ghost pursuing him. "When he got



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TWAIN'S TWIN CONTINUED

Holbrook is "funnier than Twain ever was."

Holbrook does more than skim the cream off Twain's comic writing. He illumines the paradoxes of Twain's character—his boyish desire to be approved by the same world he derided, his Jovian good humor streaked with hidden despairs. By the evening's end, many spectators feel they not only have met Mark Twain, but—more extraordinary—have understood him.

The burdens as well as the blessings of forming a half-posthumous partnership with one of America's literary giants have deeply affected Holbrook. People send him all manner of Twain memorabilia: letters, old snapshots, news clippings and, most recently, a calabash pipe that Twain once smoked. Others come backstage to greet him, eying the young actor with awe and affection as if he were linked to the great man by some supernatural affinity.

"I've had a struggle," Holbrook admits, "to keep Mark Twain from subverting my life. But I'm winning now. In the last year something inside me gave up wanting to be Twain. I realized that I've got to be a whole human being myself. And since then, I think my performance has improved."

Despite his new detachment, Holbrook goes through one ritual at his make-up table that concerns him intensely and seems to symbolize his successful metamorphosis. For most actors the task of "hiding the wig-line" is mere routine. The hair of a wig such as Holbrook wears begins high on the forehead, but it is sewn to a flesh-colored cap that fits down over the eyebrows. Holbrook spends a full hour covering up this jointure with heavy grease paint,

carefully shaded and stippled. He likes to feel that people in the front rows cannot pierce his disguise. But also, for his own inner confidence, he likes to feel that the head of Holbrook blends perfectly with the head of Twain.

The sympathy for older people that helps Holbrook play a man twice his own age was kindled in his childhood. Born in Cleveland, he was abandoned at the age of 2 by both parents—his mother joined the chorus of Earl Carroll's *Vanities*. With his two sisters he was bundled off to live with grandparents in Massachusetts and began his long exposure to older people's ways. He spent five joyful summers on a farm with elderly family friends, whom he called Uncle Sabe and Aunt Ruby. "They were sort of Huck Finnish summers," says Holbrook. "I had a treehouse with a rope ladder, took long hunting trips with a wooden gun, and I got on fine with Uncle Sabe. He was grumpy, but his eyes laughed. There's a lot of Uncle Sabe in my Mark Twain."

At 13 Hal was led by his grandmother to Culver Military Academy, where she introduced him to his future classmates as "my blue-eyed baby boy." After living down this disaster, Hal did passably well and finally had his first real glory when he played a 70-year-old gaffer in a senior play.

Because of his theatrical gifts, he was invited to enroll at Ohio's Denison University, which had a lively drama department. A year later he was invited into the U.S. Army. Holbrook describes his career with the Army engineers as "checkered." He declined a chance to enter West Point, was hospitalized 79 days after being cut up in a barroom brawl for

CONTINUED



to de house he rush upstairs en jump in de bed. . . . En bimeby he hear—pat—pat—pat—his sa-comin' upstairs! . . . Den pooty soon he know it's a-stannin' by de bed! . . . Den—he know it's a-bendin' down over him. . . . Den—he seems to feel someth'n' COLD, right down 'most agin his head! Den de voice say, right at his year—'WHO GOT MY GOLDEN ARM?'



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HELP TO HAL was given by James B. Pond, son of Twain's lecture manager, who told Hal how Twain talked and gestured. They meet at billiards in New York's famous actors' club, The Players, underneath Twain portrait.

TWAIN'S TWIN CONTINUED

trying to defend a Guadalcanal veteran, and ended up in Newfoundland where in off-duty hours he joined a local amateur theater group and married the leading lady.

After the war he returned to Denison with his wife Ruby. Probably the most fateful force in his education was Professor Edward Wright, head of Denison's drama school. Wright fast-talked a booking agent into signing up Hal and Ruby to do a program of "Great Personalities" on a 30-week tour at \$225 a week, then helped them prepare the show.

"Our show," says Holbrook, "included bits of Hamlet, Disraeli and Queen Victoria, the Brownings and Mark Twain. We borrowed \$3,000 to buy a station wagon and our stage equipment. Our first stop—and the first time I'd ever done Mark Twain—was in the suicide ward of the veterans' hospital in Chillicothe. They didn't really laugh, but they made interested noises."

Life for the Holbrooks became strenuously nomadic. They had joined a hardy tribe of snake-charmers, bird-song imitators and lantern-slide lecturers who are booked into high schools and women's clubs across the nation, a tribe whose wanderings are beneath the notice of Broadway and Hollywood. "They are the remnants of the old Chautauqua circuit, the strolling players," says Holbrook, "and they are wonderful." From Sunrise, Texas, through Mountain Home, Ark., Hal and Ruby drove 40,000 miles in one season. "For me the great tradition, the great line of theater as human experience," says Holbrook, "doesn't run down Broadway. It runs through Texas, Oklahoma and the Ozarks."

After the first season they were able to get better bookings, but their new tour was no bed of roses. At a Houston high school, even before the curtain opened, they were booed by 3,000 students voicing their mistrust of "dramatic readings." After Hal did Mark Twain, the students cheered. In 1951 Ruby had to have a friend substitute for her on tour because she was expecting a baby.

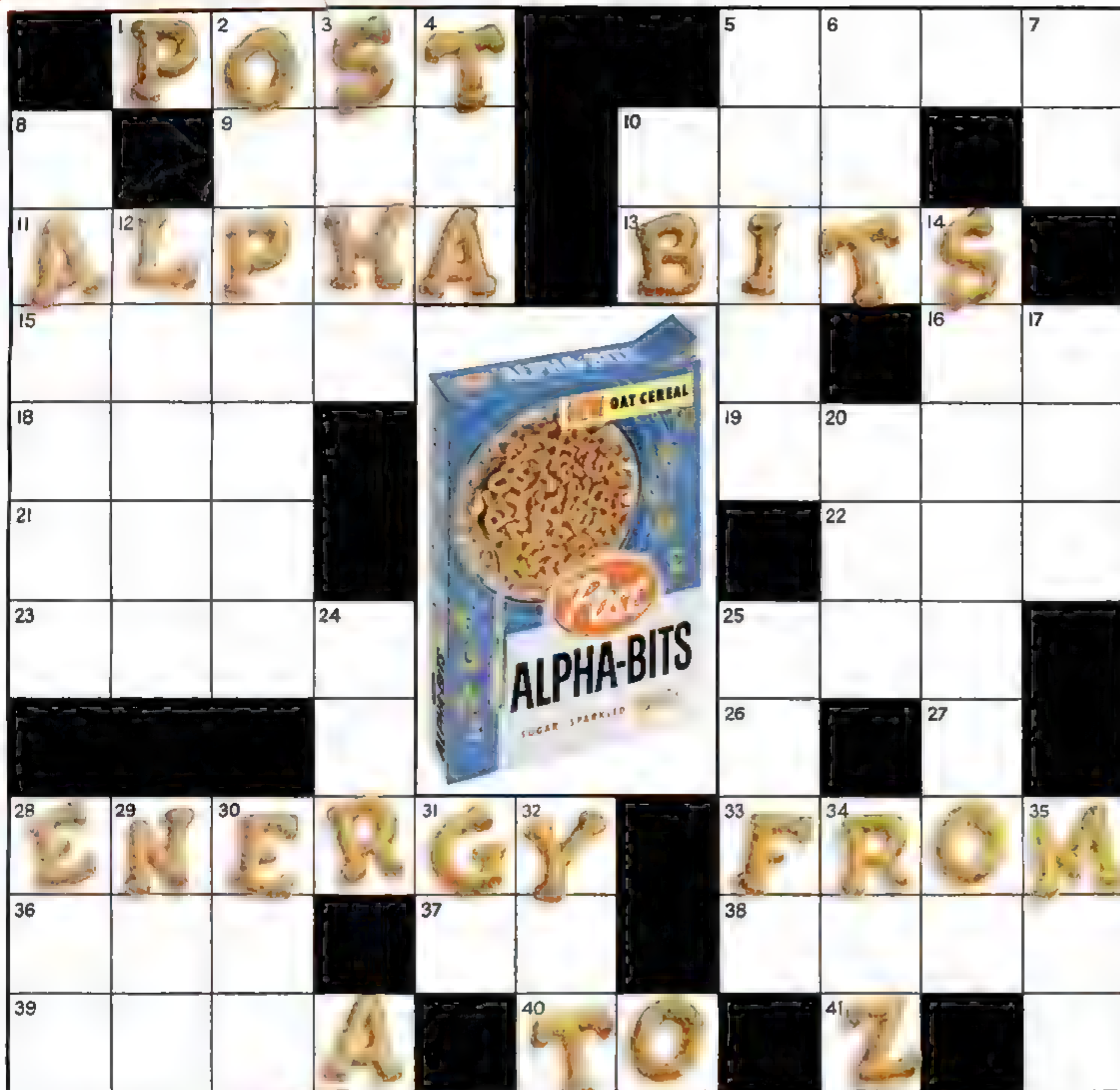
After the Holbrooks became three, the family moved to New York where Hal picked up TV and radio jobs, including a five-year sentence to a TV soap opera called *The Brighter Day*. Meanwhile he kept on adding to his Twain act for no reason except that he loved it. But love's labor was virtually lost until he was invited to play Twain at a downtown New York nightclub. This led to his being asked to perform at a private show given by New York's famous actors' club, The Lambs. A young TV announcer named John Lotas who saw him there offered to produce a whole evening of Mark Twain on a regular nightly basis. The Broadway experts said it was ridiculous. Who would go to see an obscure actor giving "readings"?

Riding a new tide

THOUGH Producer Lotas could hardly have foreseen, he launched Holbrook at exactly the right time to ride a new tide of interest in Twain. Early Twain movies have recently had a healthy revival on TV and two weeks ago Hollywood began filming a new *Huckleberry Finn*. Two books of Twain's autobiographical writings have been published within the last year. And, incidentally, *Tom Sawyer* as a musical play for children has been a hit all over Soviet Russia.

By present accounting, Holbrook stands to earn well over a half million dollars from his show, from his Twain record put out by Columbia, and from a book of his "readings," *Mark Twain Tonight!*, that will be published next month by Ives Washburn. Twain is a gold mine to Holbrook, as indeed Twain was to Twain. But the young beneficiary cannot be accused of idle money-grabbing. He has turned

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9. American poet and story writer.
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13. Energy from A to Z: Post Alpha- ----.

15. Frighten animals away.
16. Not down.
18. Owns.
19. One easily deceived.
21. Compass point.
22. Alpha-Bits are --- in taste and shape.
23. Grate against.
25. Civil War veterans' organization.
26. Energy from -to Z.

27. First person singular.
28. ---- from A to Z.
33. Energy ---- A to Z.

36. Propel with oars.
37. Chemical symbol for germanium.
38. Opposite of soft.
39. Any flat surface.
40. Energy from A -- Z.
41. Energy from A to--.

DOWN

2. Resists.
3. Section of London.
4. Beverage.
6. Wear down.
8. The --- cereal with energy from A to Z.
7. Perform.
8. One of Santa's reindeer.
10. --- C Dee-licious.
12. Sacred city of Tibet.
14. Most excellent.

17. Church seat.
20. Girl's name.
24. 100 --- cont.
25. Fish spear.
28. Period of time.
29. And not.
30. Female sheep.
31. Florentine Painter Gaddi's initials.
32. Anytime up to now.
34. Girl's nickname.
36. "---- of Action" eat Alpha Bits.



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ANSWERS ON PAGE 162

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TWAIN'S TWIN CONTINUED

down 20 TV offers because "the fun of doing the show is with a real audience," and he has memorized three times as much material as he needs for one show so that he can spontaneously slip in new passages to fit the audience's mood. As any actor will testify, this is far beyond the call of duty.

Holbrook hopes to play Twain off and on as long as he lives. But he also wants a career as an all-around character actor. He should not have any trouble. Only a truly gifted actor could move an audience so profoundly and unexpectedly as Holbrook does in the scene when Huckleberry Finn tells how he rafted down the Mississippi with his friend Jim, a runaway slave. Huck's conscience told him he should obey the law and turn Jim over to the authorities. But when he tried to do it, he broke into a sweat and "felt just sick." Holbrook brings out all the poignance of the age-old drama, the ordeal of a man, or boy, mustering his courage to defy a cruel society.

This week as Holbrook begins his tour in Oshkosh, Wis., he will be escorting Mark Twain back to a familiar beat, for Twain gave his readings everywhere from Boston to the Pacific coast. Twain gave his first lecture in 1866 in San Francisco, telling about his escapades in the Sandwich Islands as a correspondent for the *Sacramento Union*. He wrote his own advertisement: *Admission one dollar; doors open at half past seven, the trouble begins at eight.*

He made his last grand tour in 1895 expressly to earn money to pay back the investors in one of his publishing-firm ventures, which had collapsed in the panic of '93. Their loss was \$100,000 and Twain felt honor-bound to make restitution. After barnstorming all over the world with his wife and one of his daughters, he wrote, "We lectured and robbed and raided for thirteen months." He paid back all his creditors and came out \$18,500 ahead.

When Twain used to introduce himself, he often remarked, "Oh, but I do like compliments. We all do; humorists, burglars, congressmen—all of us in the trade. . . . I collect them, too. I have a compliment collection, so that I can take them out and look at them every once in a while."

It is easily imaginable that wherever Twain is spending eternity—he preferred "heaven for climate, and hell for society"—he has one ear cocked to the earth in order to hear the latest additions to his compliment collection. And having always had a generous soul, he is surely delighted to be sharing them with Hal Holbrook.



HAL AND FAMILY enjoy rustic summers at Connecticut cabin. With Hal and Ruby are children, Vicki, 7, David, 4, and a neighbor's sociable collie.

DODGE DOES IT!

Two completely new, completely different lines of cars for

1960

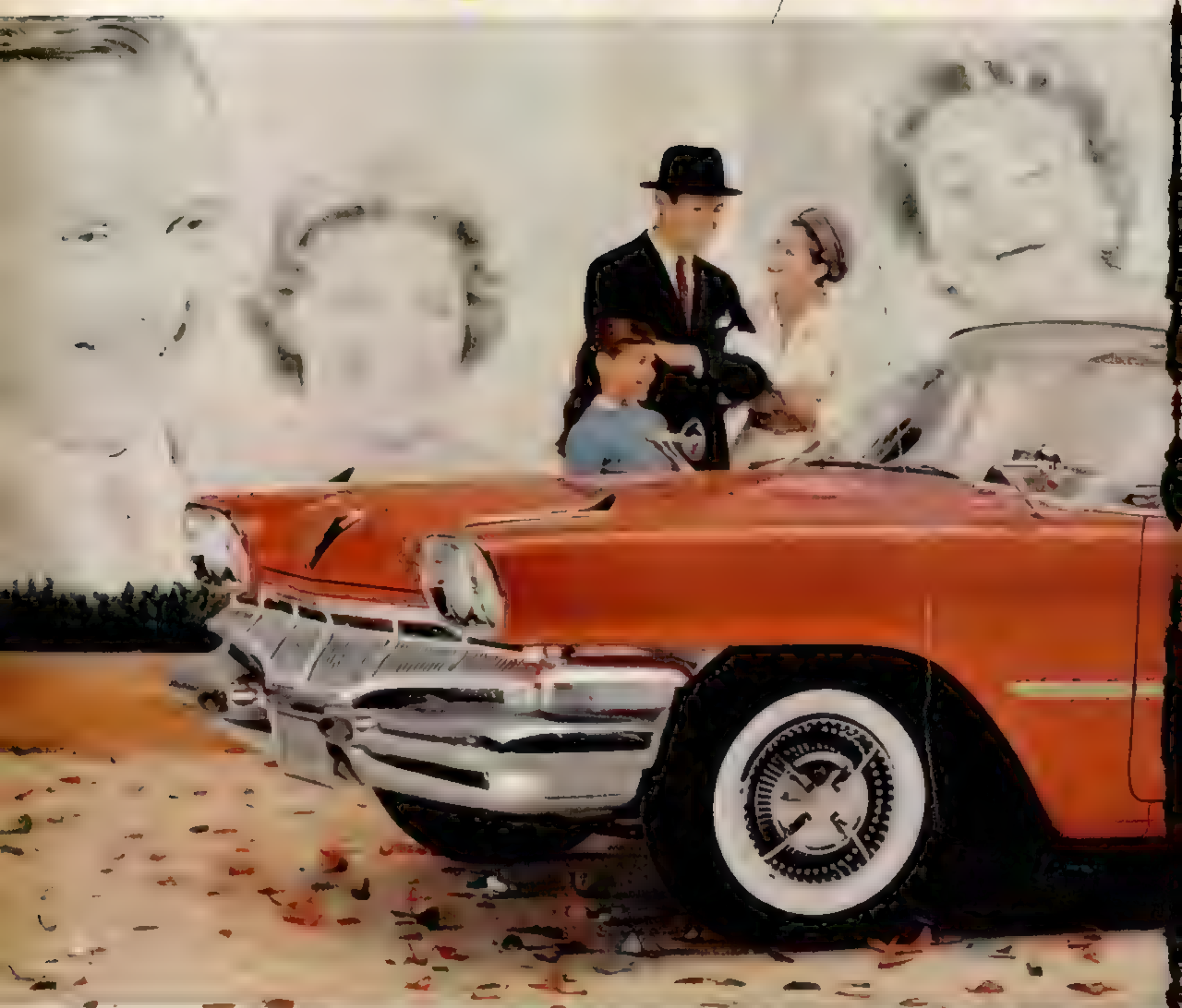
On the next four pages, you will see the dramatic results of the "New Day at Dodge." You will see *two* new lines of Dodge cars completely different in *size*, in *styling* and in *price range*. This "new day" is marked by the debut of the Dodge Dart, the first completely new line of cars to be introduced in the low-price field in 32 years. Built on a compact 118-inch wheelbase, the Dart brings a smartness and a solidness and a performance never before achieved in a low-price car. Just as new, just as exciting, is the brilliantly designed '60 Dodge. Here, truly, is a Dodge unlike any you have ever known—more daringly styled, more luxuriously appointed,

more *vibrantly* responsive—yet, surprisingly, still as moderately priced. The "New Day at Dodge" is marked, also, by dramatic engineering advances: New Unibody construction that surrounds you with a "one-piece fortress of steel"—roomier and more comfortable, easier to get in and out. A new Economy Slant "6" engine that lies on its side to save gas (and a high-performance D-500 Ram Induction V-8*). *Automatic Swivel Seats*,* *Free-Flight Power* engine mountings. *Vacuum Door Locks*.* The "New Day at Dodge" means a *new and wider choice of better built automobiles* for America's new-car buyers.

*Optional at extra cost

For the complete story, please turn the page ▶

Make way for the all-new



A complete new line of economy cars in the

Meet America's fabulous new economy car! The Dodge Dart was built to deliver better performance, more room and comfort, greater all-around economy—at a price down with the lowest! 3 great series! 20 beautiful models, V-8 and "6"! A full range of body styles!

You will know right off: There has never been a car in the low-price field like the Dodge Dart.

There is a solid, substantial quality about the Dart that sets it apart from other low-price cars. It is more than just smart and stylish looking. It is *expensive looking*.

The Dodge Dart not only looks more solid, it is *more solidly built*. Unlike other low-price cars with separate body and frame, the Dart has a *one-piece welded body*. This Unibody is stronger and more rigid. It is roomier and more comfortable. And

it virtually eliminates squeaks, rattles and rust.

The Dart offers many other advanced features. A new gas-saving Economy Slant "6" engine. New Free-Flight Power that *suspends the engine in space* to soak up vibration. New Vacuum Door Locks.* Improved Torsion-Aire Ride. Push-button driving.*

All this—and more—you will find in the sleek-looking, brilliant-performing Dodge Dart, at wonderfully low prices that mean you can own a Dart—right now!

*Optional at extra cost

DODGE

DART



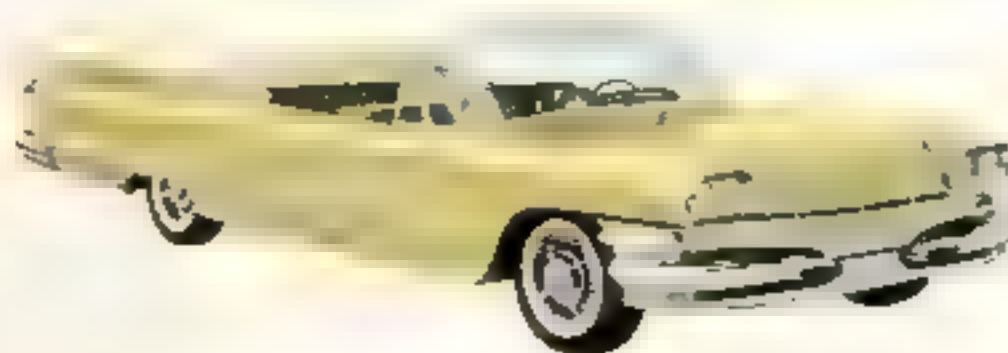
Low-price field!

The Dodge Dart is priced model for model with other low-price cars.

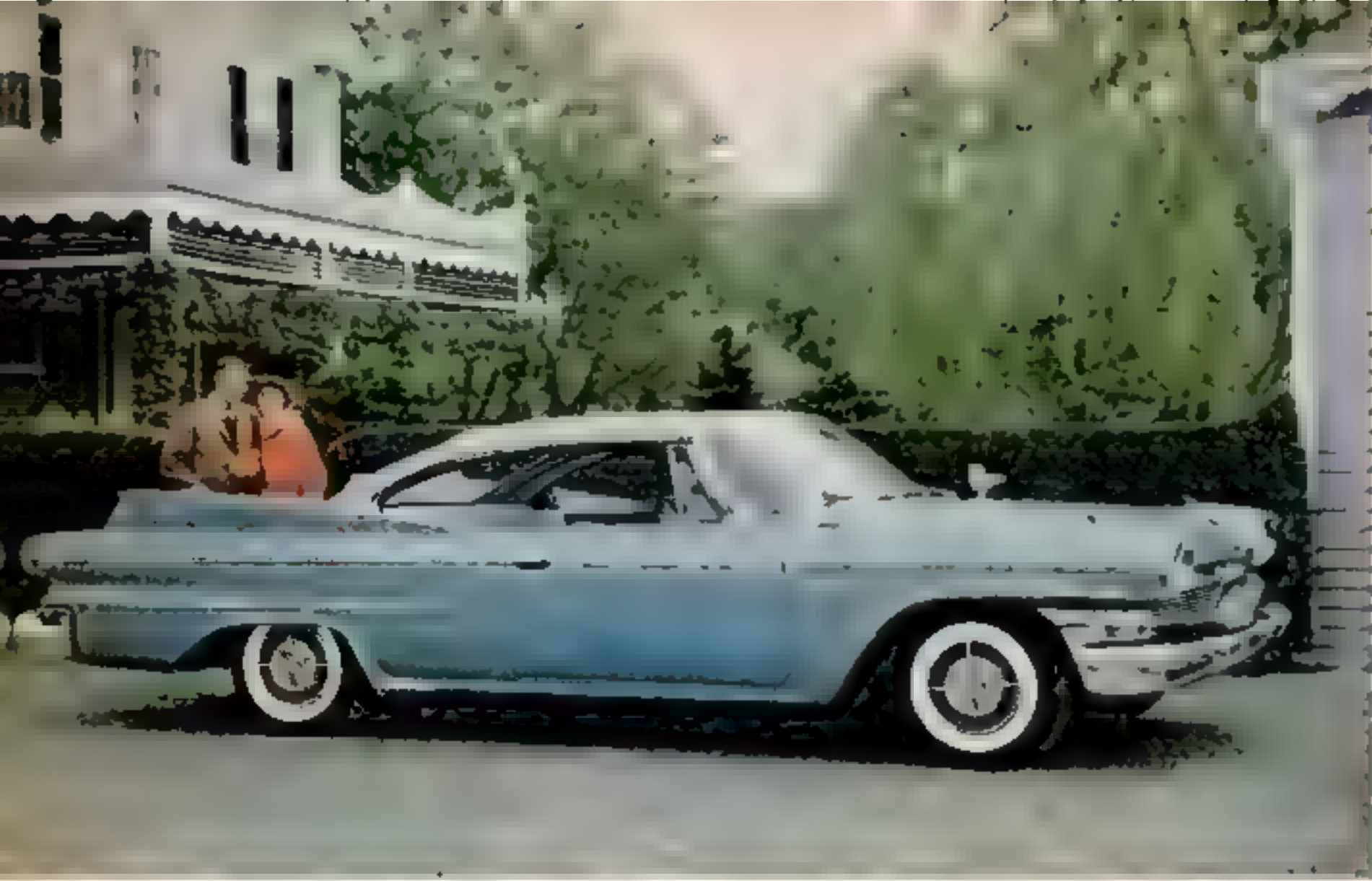
DODGE DART	CAR F	CAR P	CAR C
SENECA	Fairlane	Savoy	Biscayne
PIONEER	Fairlane 500	Belvedere	Bel Air
PHOENIX	Galaxie	Fury	Impala



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On the next page, the new '60 DODGE



Look and smart looking with the solid strength of Unibody construction! Matador 2-Door Hardtop.

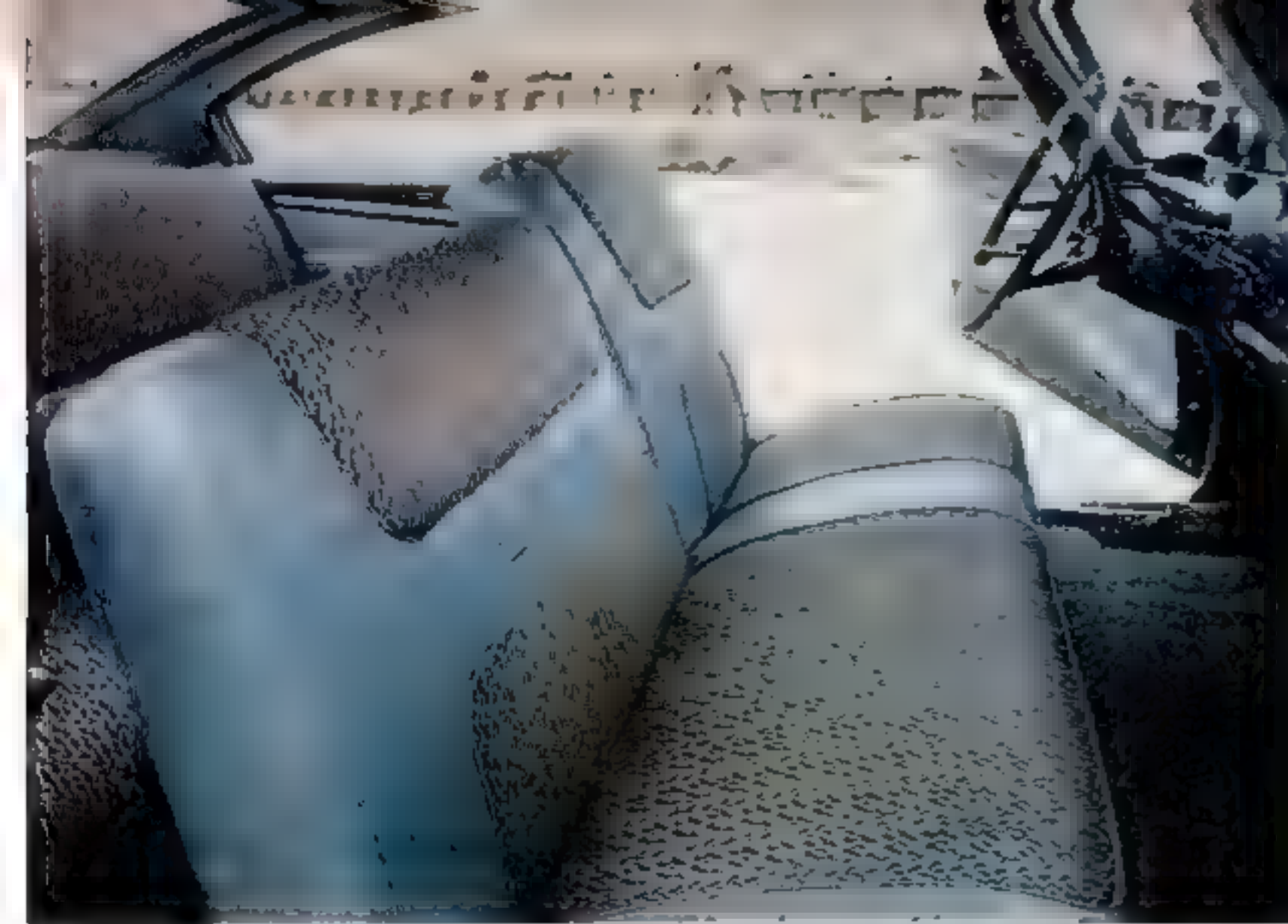


Powered to please, this is a true 100-hp V-8, a push button automatic.

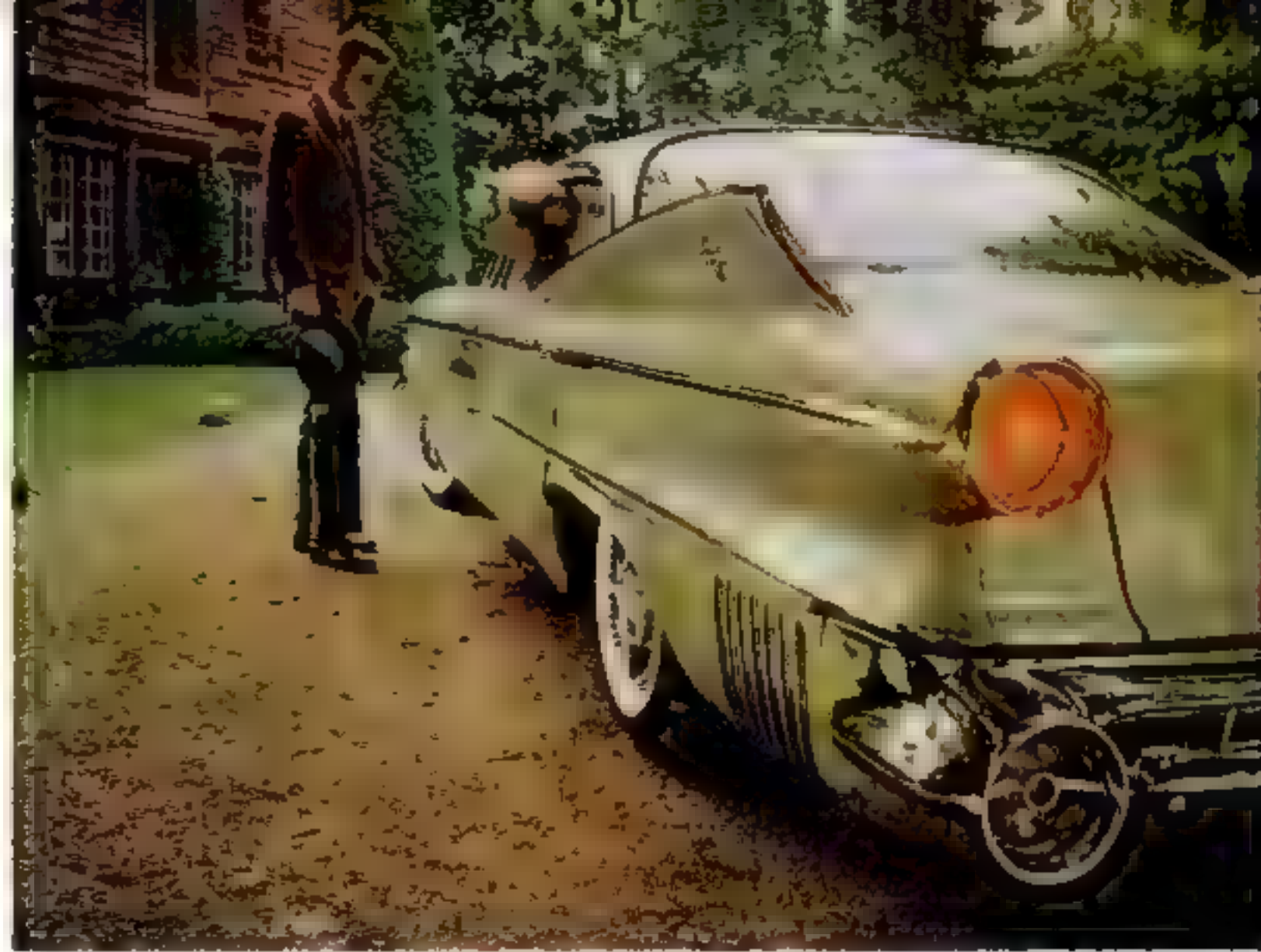
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You can drive this Dodge *anywhere*, park it next to *anything* with the most confident feeling in the world! Plura-Door Hardtop, Dodge Custom Club, or Custom.





All the room and comfort you need, all the luxury you want! Matador interior



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60 DODGE



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Now on display is the new 1960 line of Dodge cars—and in every way, there has never been a Dodge to compare with them.

There has never been a Dodge that *looked* quite like this one. So sleek and solid looking, so impressive in the daring sweep of its clean and racy lines.

There has never been a Dodge *built* quite like this one. Beneath the beauty is the revolutionary new Unibody. This one-piece welded body is far stronger, far more rigid than any ever built before.

There has never been a Dodge quite as *comfortable* as this one. Thanks to Unibody construction, you stretch out in the most spacious interiors in the Dodge field, enjoy extra inches of headroom, legroom, hiproom. You relax on seats that have been completely redesigned and repositioned for maximum comfort. Doors are bigger, higher, open wider.

There has never been a Dodge that *performed* like this one. You command a brawny D-500 Ram Induction V-8 engine* that gives spectacular performance in the mid-speed driving ranges. It has a special manifold that acts like a supercharger, literally rams the fuel-air mixture into the cylinders.

Actually, there has never been a Dodge that offered *so many* wonderful and rewarding attributes. Yet for all its style and performance, all its room and comfort and exclusive features, this 1960 Dodge is still priced most reasonably. That, perhaps, is the most remarkable thing of all!

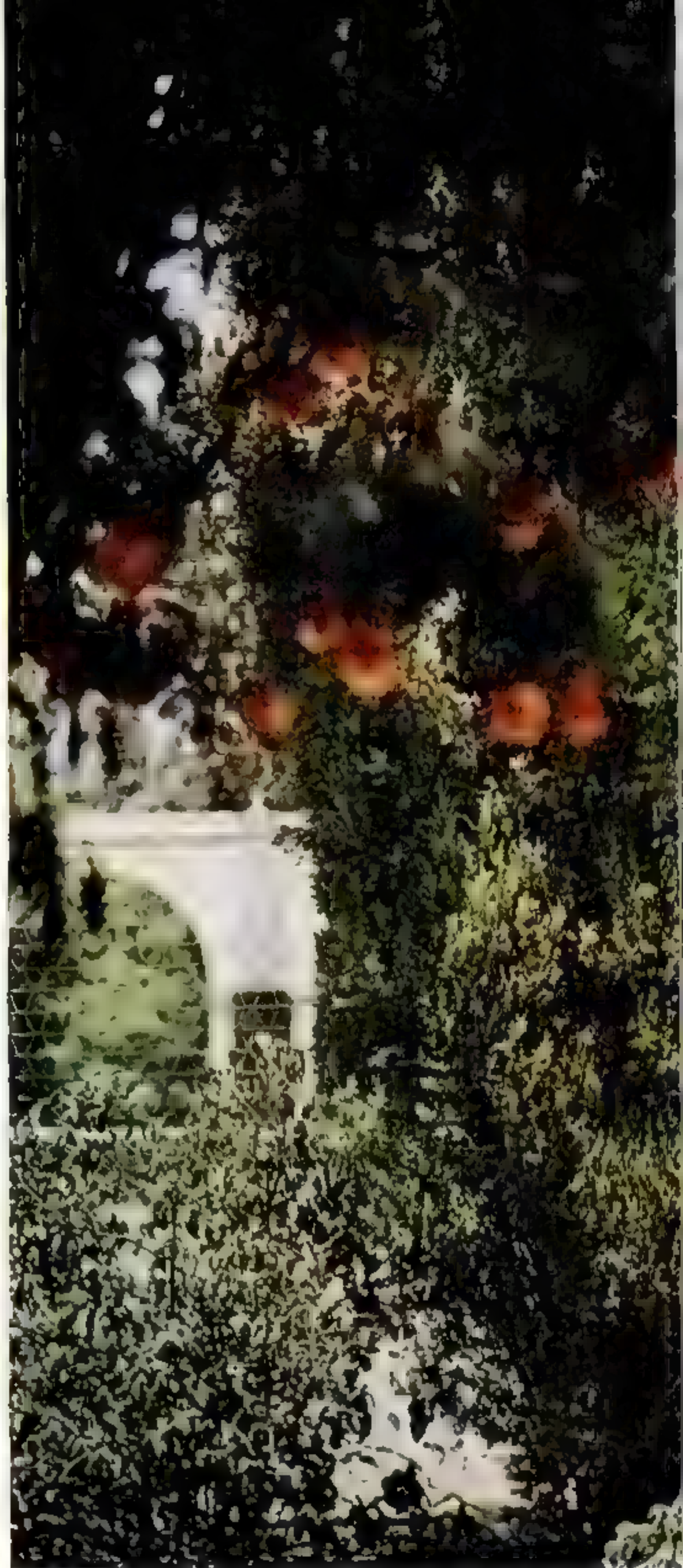
*Optional at extra cost

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DODGE DIVISION OF CHRYSLER CORPORATION



SHINY SIREN wears a slit-to-the-knee gold-beaded sheath with low neckline by Helen Rose. She stands in now-deserted Chez Roland, a famous Hollywood hangout in the '30s.



GALANOS' WHITE SATIN DRESS WITH JEWELLED VELVET JACKET STANDS

Stars' Splendor

California fashions became famous in the past two decades for the uncomplicated clothes designed to go with California's outdoor life. Now a new kind of bohouse fashion is coming from the Coast—a kind that has not been seen there since the time of the great movie queens of the '30s and Adrian's gowns of the era. The new cocktail and evening dresses are sometimes flamboyant, sometimes slinky, and always dramatic. They have been created by a group of designers most of whom are too young to remember Hollywood's heyday, but who reflect this



IN ARCHED ENTRANCE TO TENNIS COURTS ON FORMER TOM MIX ESTATE

Back in Style

Heritage and who have been stimulated by the enormous success of a 31-year-old fellow Californian, James Galanos. This month Galanos, one of whose most lavish new evening dresses is shown above, received his third Fashion Critics' Award.

In the movie tradition, the clothes are made for grand entrances. Richly jeweled velvets, bugle beads or ostrich feather trims are often combined with slit skirts, low backs and figure-revealing bias cuts, reminiscent of the '30s. And they are shown here in settings that recall the fabulous Hollywood of the '30s.

CONTINUED



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GORDON'S GIN


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CREPE ON THE BIAS is used in a beige floor-length dinner dress designed by Gustave Tassell. Here the dress is being worn at an ornate Hollywood home built in the 1930s in the style of a Mediterranean villa. The lawn is studded with statuary.



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BROCADE EVENING COAT in vivid orange print is worn over a wool sheath, both designed by Werle. These are stairs of what was once Norma Talmadge's private studio



OUTLINE OF OSTRICH frames the deep back of a chiffon sheath designed by Bill Pearson. This cocktail dress is worn with shoulder-length rhinestone earrings from Kramer.

100% FRESH 100% FRESH 100% FRESH
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GENERAL MOTORS STARTS WITH DELCO BATTERIES

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Steig



NEWLY FOUND MISSING LINK is mollusk called *Neopilina* (vema), shown top and bottom view at top center. Oldest living representative of 500-million-year-old order, it was long thought

extinct. Last year it was pulled up three miles from an ocean trench off Peru by a Lamont Geological Observatory expedition. *Neopilina* may be crucial link in evolution of segmented worms to snails,

WHERE EVOLUTION STANDS TODAY

New discoveries continue to affirm Darwin's great theory

by LINCOLN BARNETT

When Charles Darwin returned from his epic voyage aboard the *Beagle*, described in the LIFE series which ends with this article, the theory of evolution was forming in his mind. But in defining it in *The Origin of Species* he had to rely on his own observations and reading to document its basic idea: that all living things evolved from earlier forms. It was only after its publication that the rich store of fossil evidence began to emerge from the silent earth. Today discovery upon discovery of missing links in the evolutionary chain—the living ancestral mollusk above is one—continues to affirm Darwin's inspired vision, and evolution is accepted by scientists and by mankind in general the world around.

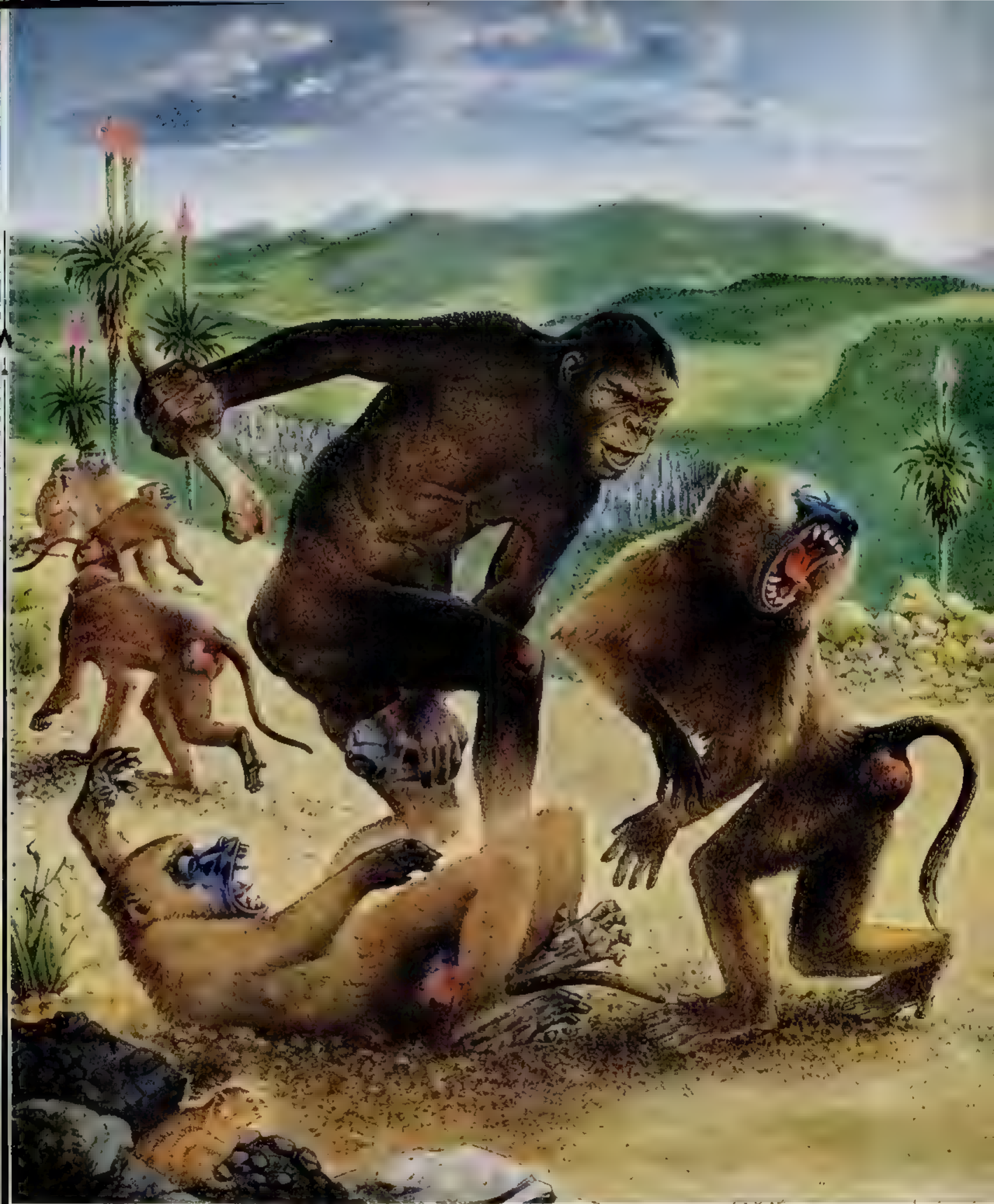
In 1859, however, when his great work was published, Darwin encountered violent opposition, stemming from man's unwillingness to admit common lineage with lower orders of the animal kingdom. Curiously, man is mentioned only once in the *Origin*, and at the very end. "In the future," wrote Darwin, "I see open fields for far more important researches. Much light will be thrown on the origin of man and his history." Since the public had drawn inferences, Darwin decided to face the issue of human ancestry. In *The Descent of Man*, published in 1871,

he wrote, "It is probable that Africa was formerly inhabited by extinct apes, closely allied to the gorilla and chimpanzee; and as these two species are now man's nearest allies, it is somewhat more probable that our early progenitors lived on the African continent than elsewhere."

Darwin never contended, as his adversaries charged, that man had descended from apes. He believed that modern man and modern apes had diverged from a common ancestral line (*see chart, p. 103*). Only last summer a new discovery reconfirmed Darwin's matchless insight. In the Olduvai Gorge in Tanganyika, British anthropologist Dr. L.S.B. Leakey uncovered the skull of a primitive manlike creature, member of a subhuman species called *Australopithecus*. Combining human and apelike characteristics to a curious degree, the *Australopithecines* (*opposite page*) most nearly fulfill the specifications for a missing link. Their facial contours are simian, but they can walk erect in almost manlike

TEXT CONTINUES ON PAGE 103

COLOR PORTFOLIO ON NEXT FIVE PAGES



AN AFRICAN "APE MAN" is shown attacking a gang of baboons, using an antelope bone as a bludgeon. When his remains were discovered in 1924, *Australopithecus* was first acclaimed as a missing link in the Darwinian view

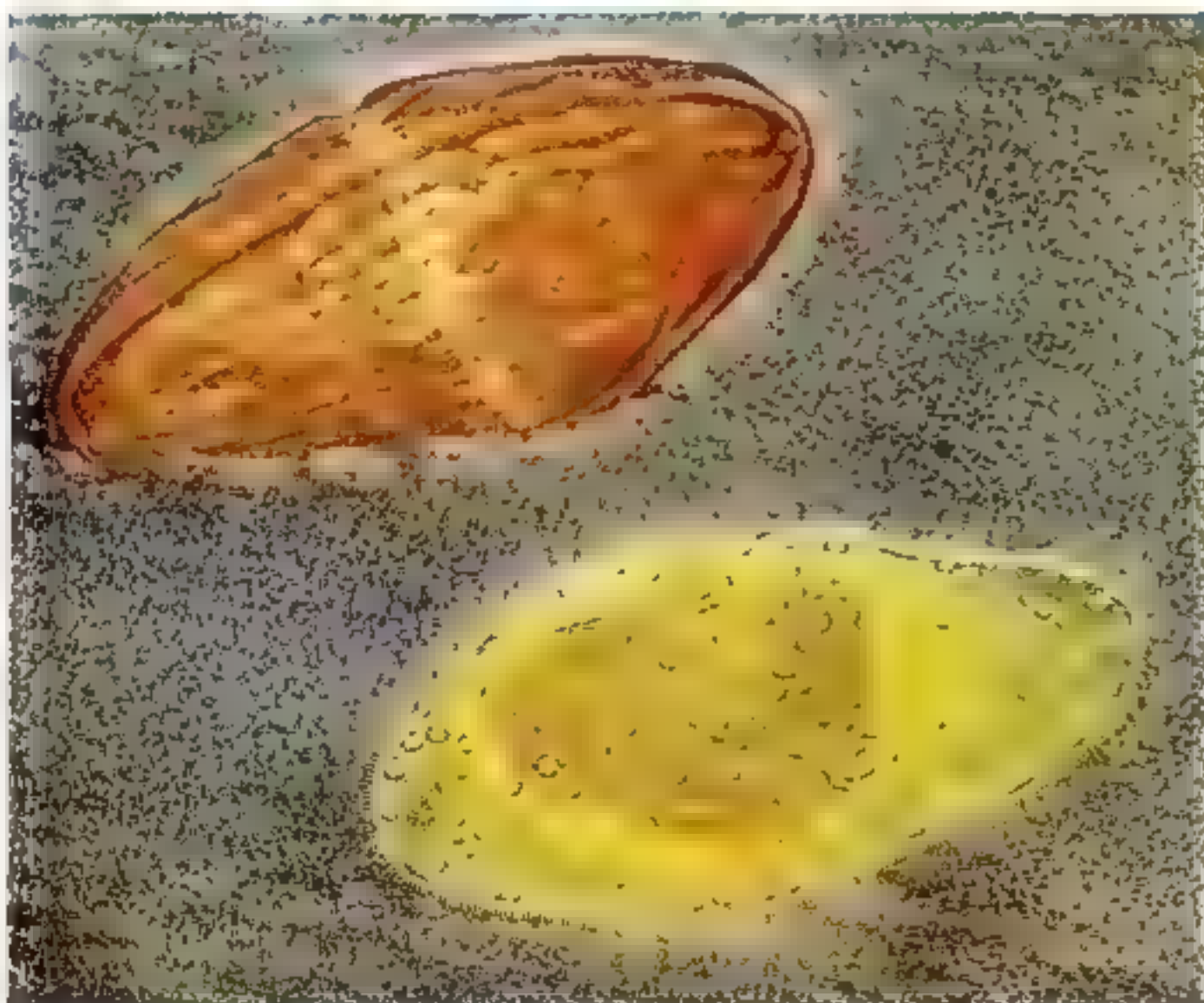
of man's descent. Today evolutionists regard him as an isolated survivor of the common line from which both modern man and modern apes evolved. His brain is little larger than a gorilla's. But his teeth and limbs are almost human.

Paintings for LIFE by RUDOLF FREUND

REYNOLDS & REYNOLDS



THE OLDEST FISH still swimming in the oceans of earth today is the coelacanth, which has existed virtually unchanged for 300 million years. Close kin of an extinct suborder of fish that first ventured onto land and there engendered



THE OLDEST CRAWLING CREATURES of the sea, save for one-celled protozoans, are flatworms, *Xenoturbella* (top) and *Nemertodermna*. The former is about an inch long. *Nemertodermna* (shown in larger scale) is barely visible.

LIVING LINKS IN

Up from the depths of the sea there occasionally emerges an unsuspected form that somehow has survived unchanged from distant epochs of the past. Such anachronisms are known as "living fossils," a paradoxical but useful term which Darwin coined. Three striking specimens are shown on these pages. Each has lain dormant in its biological backwater for untold millions of years. Each is remarkable as an extant—not a missing—link between vanished forms of life and those we know today.

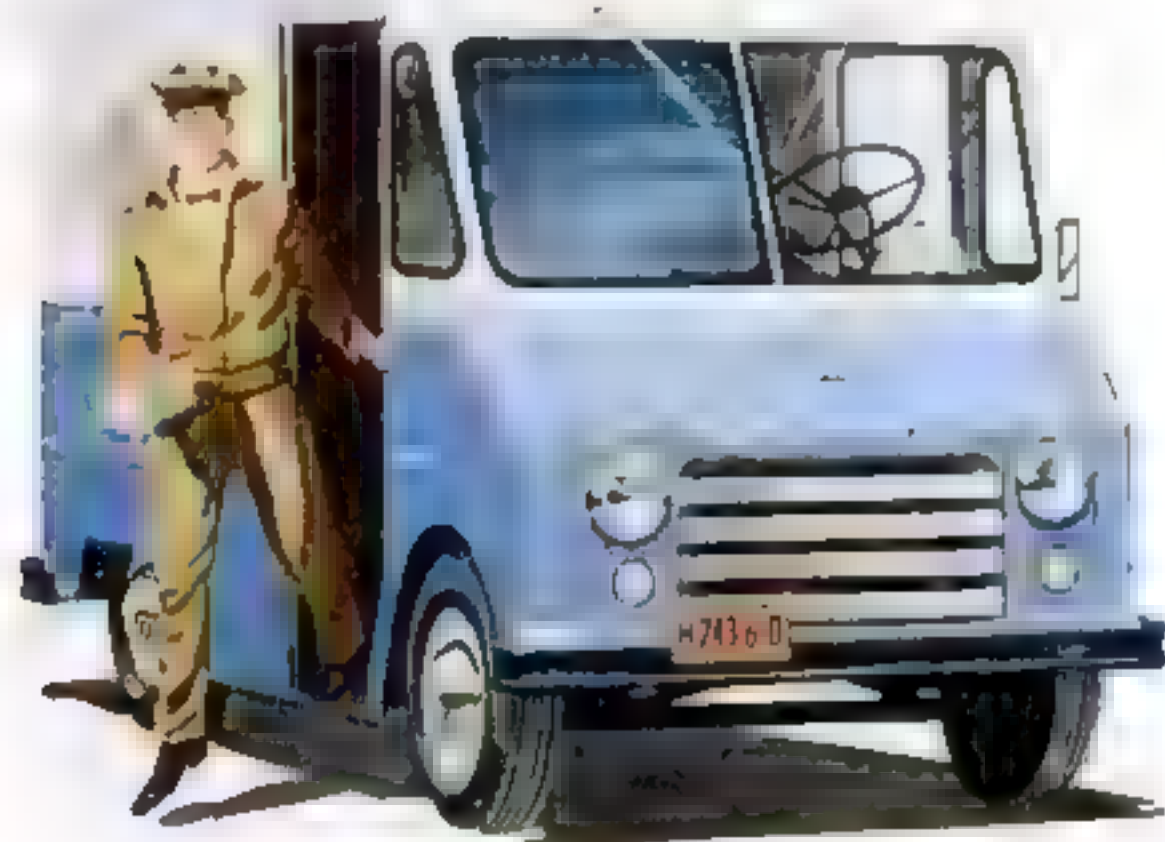
The two tiny organisms at left date from the very dawn of life. Dwelling in bottom mud at depths of a few hundred feet, they represent two of the most primitive crawling animals in the world. Although they were first discovered some 40 years ago, it is only recently that scientists have come to realize their importance in a crucial chapter of evolution that occurred in primordial seas nearly two billion years ago, when single-celled animals somehow evolved into multicellular creatures. *Xenoturbella* and *Nemertodermna* represent a transitional or intermediate stage in this momentous advance.

The equally minute crustacean at right first came to scientific light in Long Island Sound in 1954. Known as *Hutchinsoniella*, it has great significance as a link in the evolution of its modern cousins which now

Any delivery job



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On heavy hauling jobs, INTERNATIONAL tandem-axle V-8's cut costs. They're powered, geared and built to handle concentrated loads for less.

New INTERNATIONAL Metro-Mite® offers the most loadspace for the money, economical 4-cylinder power, smart business-like appearance.

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Handsome new pickups with Bonus-Load bodies give you 25% more loadspace, one-hand tailgate operation.



Ideal for city delivery! Compact-design models are short for easy handling. Economical "six" or V-8 power.



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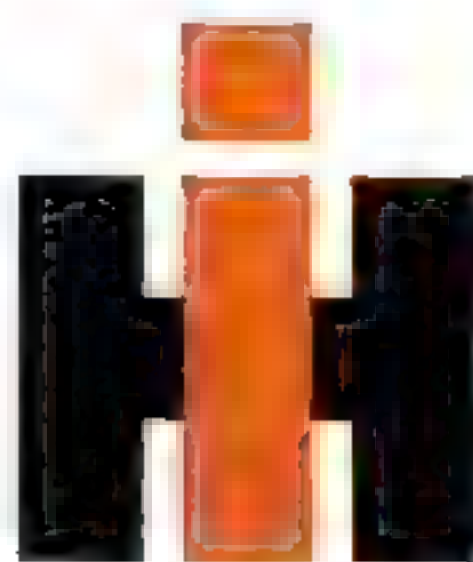
New tandem-axle models have short cab length, rugged V-8 power for off-road traction.

INTERNATIONAL Trucks are designed and built to handle specific jobs at the least possible cost.

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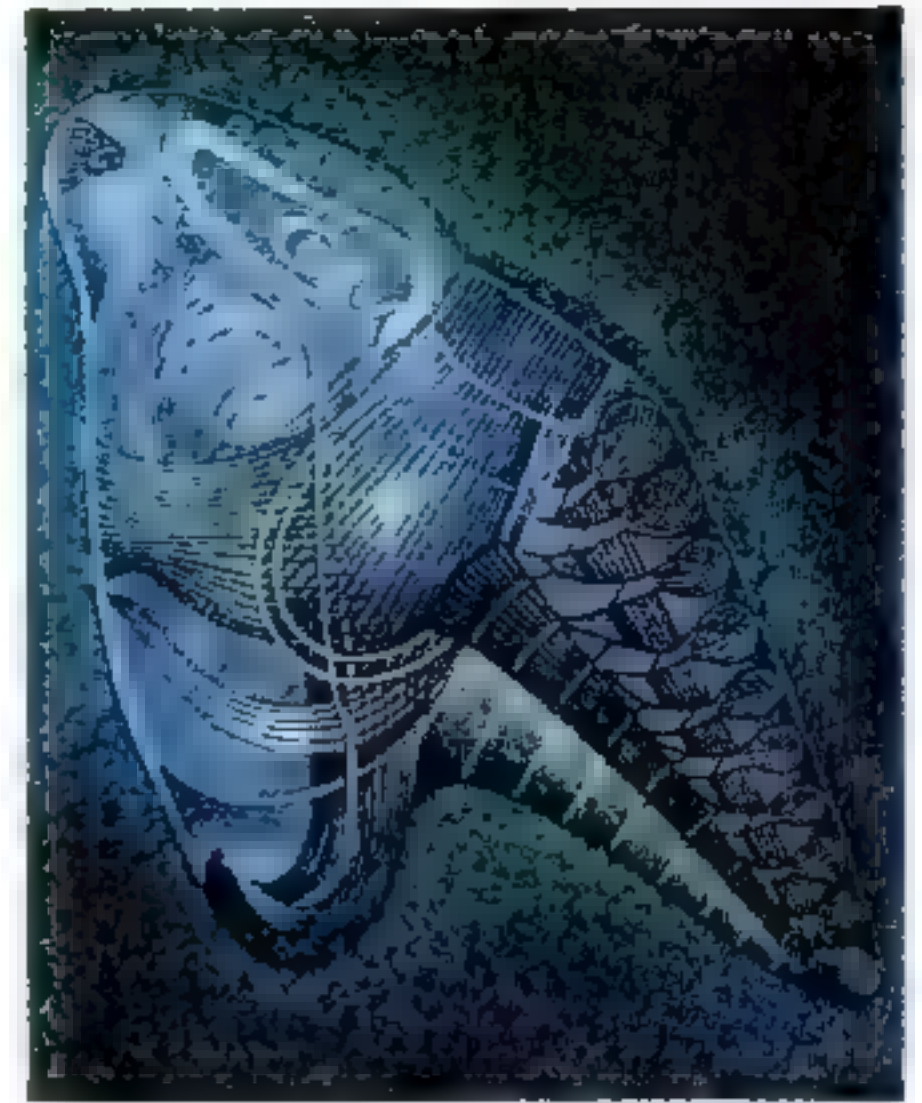
THE FIRST BIRD took to the air about 130 million years ago. *Archaeopteryx* was anatomically an agile, acrobatic, airborne lizard, fancied up in feathers. Its scaly head was equipped with teeth instead of a beak, its brain

was reptilian; its lizard-like tail was longer than its body. But from its line came all the birds that cleave the skies today. In this painting one *Archaeopteryx* is about to devour a big dragonfly in the lee of an ancient cycad tree



THE FIRST MAMMAL may have looked like *Morganucodon*. Dating back about 160 million years, *Morganucodon*, an unprepossessing beast

about four inches in length, resembled the modern shrew and lived in South Wales. Though boasting a fur coat, it had certain reptilian characteristics.



THE FIRST VERTEBRATE perhaps resembled this fossil sea creature, *Amiktozoon*. It had no head but had the beginnings of a segmented spine.

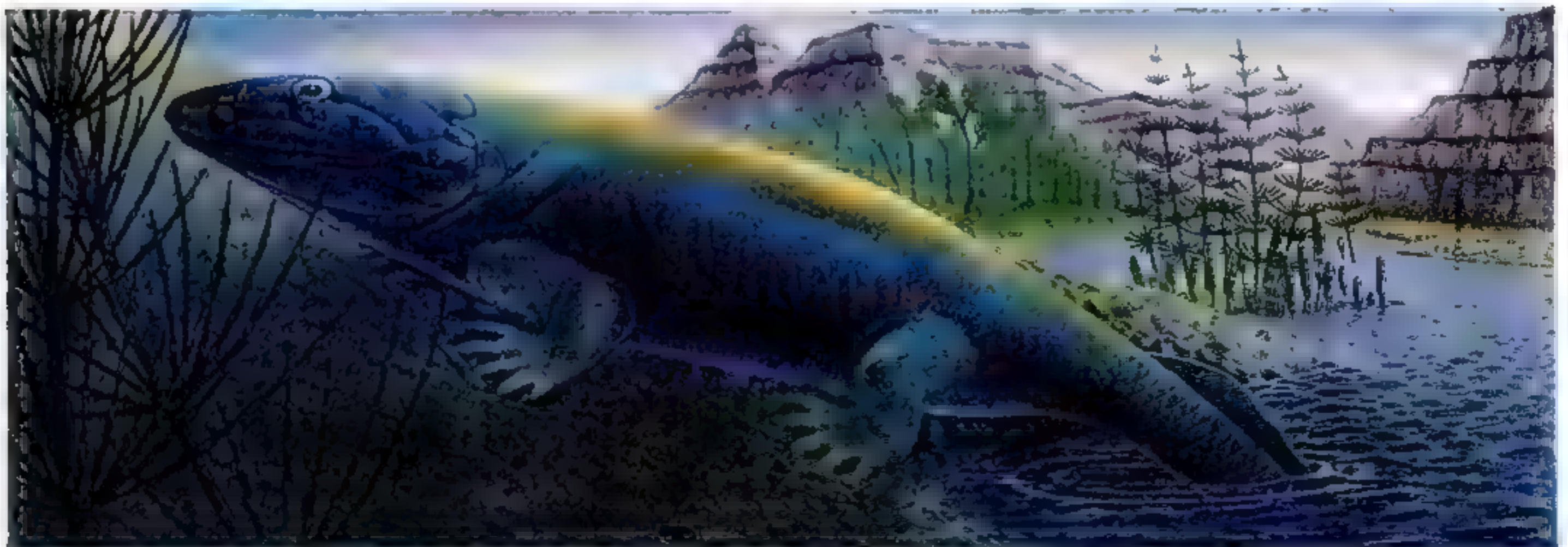
LONG DEAD PIONEERS

In the continuous mainstream of evolution, certain creatures mark great turning points. On these pages are shown some of the animals, now extinct and reconstructed from fossil remains, which stand out as pioneers—the air-breathing fish which became an amphibian, the stranded amphibian which became a reptile, the energetic reptile that became a mammal. One of the first fossil finds to document Darwinian theory was *Archaeopteryx* (opposite page). Darwin's critics had stressed the mystery of birds—a class so unique as to suggest that their existence could only be explained by special creation. A few years after the publication of *The Origin* fossil prints in a Bavarian slate bed revealed the remains of a feathered reptile. Since then other finds have attested to the descent of all modern fowl from *Archaeopteryx*, the original reptile-bird.



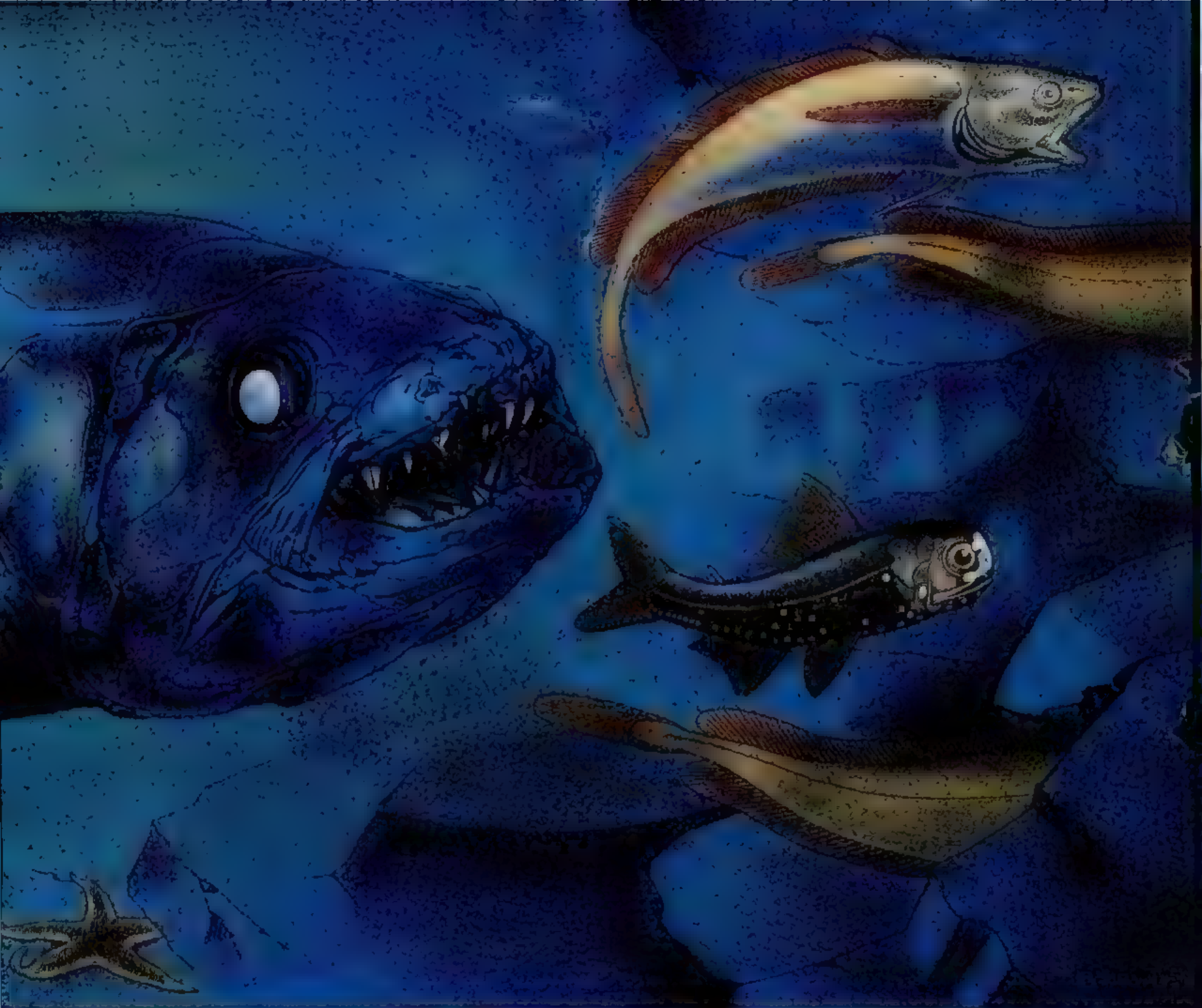
THE FIRST REPTILE, *Seymouria*, may be regarded also as a highly developed amphibian. The emancipation of life from water came when some

amphibious lines hatched hard-shelled eggs on land. *Seymouria* (named because it was found near Seymour, Texas), or its kin, acquired this skill.



THE FIRST AMPHIBIAN, *Ichthyostega*, was a slow-moving but probably predatory creature about four feet long, descended from the pioneering line of fish which had wriggled out of the water onto land and there developed

legs. Flourishing in Greenland perhaps 300 million years ago, *Ichthyostega* is the oldest four-legged animal known to man. Its stubby legs are definitely terrestrial, but its fishy past is revealed in its body scales and the fin atop its tail.



the amphibians from which terrestrial vertebrates arose, the coelacanth has two pairs of sturdy ventral fins suggestive of the four legs of land animals. The first specimen caught weighed 127 pounds, measured five feet from teeth to tail.

THE AGELESS SEA

please man's palate in crab-meat salad, a shrimp cocktail or a bowl of lobster bisque. A primitive and generalized form, *Hutchinsoniella* has features in common with both existing Crustacea and the long extinct trilobites that dominated the seas of earth in Cambrian times a half billion years ago.

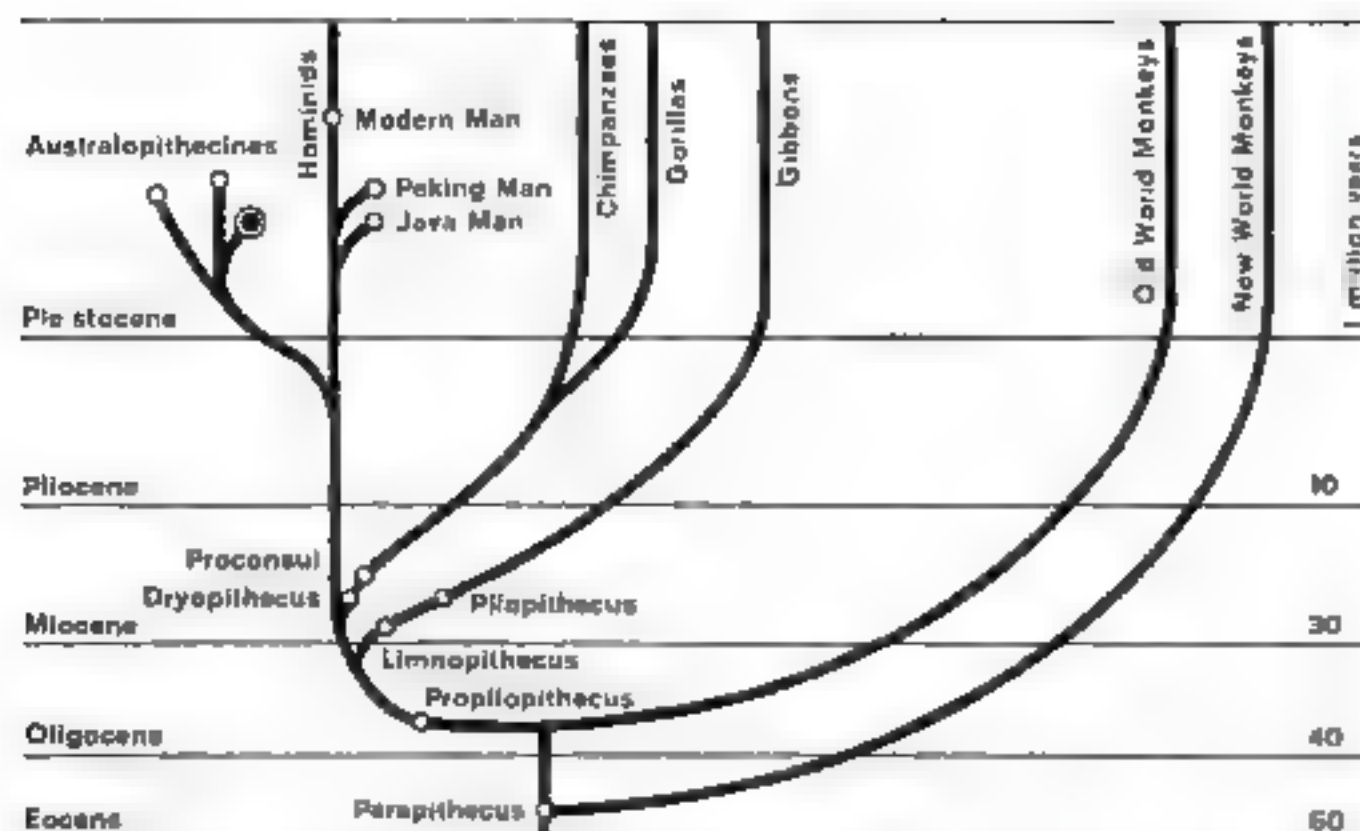
By far the most famous of living fossils is the coelacanth (*above*), a big fish which turned up dramatically in the nets of a South African trawler in 1938 and fought aggressively for life, flopping violently about the deck, snapping viciously at anyone within range, until it expired more than three hours later. This extraordinary catch astonished marine biologists, for although coelacanths were well known through fossil remains as members of the crossopterygian order of fishes, they were believed to have been extinct for 70 million years.

South Africa's leading ichthyologist, Dr. J. L. B. Smith, offered rewards for additional specimens, and in 1952 another coelacanth was caught. Since then several more have been hauled up and subjected to careful scientific scrutiny. Other crossopterygians crawled out onto dry land, converted their fins into feet and became amphibians some 300 million years ago. But the coelacanths chose to stay in quiet waters.



THE OLDEST CRUSTACEAN known today is *Hutchinsoniella*, a resident of American east coast waters. Only 1/10th of an inch long, it links modern Crustacea such as shrimps, lobsters, crabs with their extinct ancestors.

CONTINUED



MAN'S FAMILY TREE shows how human, ape and monkey branches may have derived from common ancestor, Propliopithecus. They separated early, each with its own progenitor. Human line reveals no apelike fossil types that are direct ancestors of modern man, but side branches produced several relatives. Oldest is the newly discovered Australopithecine skull (double circle) which may have a common ancestor with Homo sapiens.

DARWIN CONTINUED

TEXT CONTINUED FROM PAGE 96

fashion, and recent evidence indicates that they not only employed tools but made them. Just where the Australopithecines stand on the evolutionary ladder has not yet been determined. Although they lived half a million years ago—at the same time as early forms of man—it is believed that they evolved much earlier, wandered down a bypath off the main evolutionary corridor and then died out. The new find is the oldest of this group ever uncovered, and perhaps the closest to the direct line of human descent.

Since evolution is a continuum—an endless chain of life—it involves many links joining epoch to epoch and form to form, from the time the first animate organism appeared in the waters of earth. Some of these crucial links are still missing. Although many have been found in recent years, for every link uncovered by the scientist's spade, new empty spaces are revealed above and below in the evolutionary chain. Though the gaps grow smaller with each discovery, it is likely that they will never be filled, that missing links will always evade and challenge man's imagination.

In view of the imperfect knowledge of paleontology in Darwin's time—the science began in 1801 when Baron Georges Cuvier proclaimed his discovery of 23 species of animals no longer alive on earth—Darwin's inspired vision of a grand procession of living creatures extending from the unimaginable past down to present times stands as an added testimony to his genius. It is known today, for example, that 98% of all living vertebrate families are descended from only eight of the multitudes that flourished in the Mesozoic era 75 million years ago. For the history of evolution is a history of vast extinctions as well as progress and change.

In this article the scanty evidence available to Darwin and the conclusions he drew from it are compared to the massive evidence and the concepts of evolutionary science today. Darwin was able to discern the progression of life from invertebrate to vertebrate, from fish to

CONTINUED



NEW FOSSIL SKULL (right) found in Central Africa this summer has lower forehead, smaller braincase than skull of modern Aborigine at left.

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DIVERGENCE OF PIGEONS was studied by Darwin who kept birds like these in his aviary, found that selective breeding produced new species.

DARWIN CONTINUED

amphibian, from amphibian to reptile, from reptile to mammal and bird. None of the striking transitional forms shown on the preceding pages, which now so perfectly document his thesis, had been discovered at the time of his labors on *The Origin of Species*. Pithecanthropus, the earliest undoubted man, was not found until 1891, nine years after Darwin's death. Nor was Darwin ever granted the opportunity to study the now-famous series of fossils which trace the evolution of the horse, step by step, from its tiny ancestor which ranged the Eocene plains 60 million years ago down to the present time.

Denied the rich store of fossil evidence which since has come to light, Darwin turned to other branches of science in his inductive search for data. He noted the findings of comparative anatomy, which revealed that the forelimbs of all vertebrates—whether amphibians, reptiles, birds or mammals, and whether used for walking, running, swimming, or flying—are built on an identical structural plan, consisting of one bone in the upper arm, two in the forearm, several in the wrist and five in the hand with finger joints attached. Marveling at this correspondence of anatomical form in such varied classes, Darwin wrote: "What can be more curious than that the hand of a man, formed for grasping, that of a mole for digging, the leg of a horse, the paddle of the porpoise, and the wing of a bat, should all be constructed on the same pattern, and should include similar bones, in the same relative positions?"

Answering his own question, Darwin continued, "The similar framework of bones in the hand of a man, wing of a bat, fin of the porpoise, and leg of the horse—the same number of vertebrae forming the neck of the giraffe and of the elephant—and innumerable other such facts, at once explain themselves on the theory of descent with slow and slight successive modifications."

Darwin also cited discoveries of the science of embryology which had revealed mysterious similarities in the embryos of such disparate classes as fish, birds and man. The embryos of all three, for example, have gill slits and tails—vestiges of their ancestors who came from the sea. For every higher animal on earth retraces briefly in its embryonic development the entire history of its race—in a classic phrase, *ontogeny recapitulates phylogeny*. Long before birth the human embryo closes its gills and curls its tail into a coccyx. Yet every man carries in adult life certain useless vestiges of his past: patches of mammalian hair, wisdom teeth, an appendix, and rudimentary muscles with which his animal forebears twitched their ears. To Darwin these curious facts pointed to an inescapable conclusion: that man and all other vertebrate animals are descended from a common progenitor.

Since his death new scientific disciplines of which he knew nothing have repeatedly confirmed Darwin's views. Recent findings in the

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IN DARWIN'S FOOTSTEPS, scientific teams are out gathering added evidence of evolution. Dr. Bassett Maguire and wife, here at Kaieteur Falls in British Guiana, are studying plant development on isolated plateaus.

DARWIN CONTINUED

fields of biochemistry, serology, physics and comparative behavior have all pointed to community of descent. Darwin had noted that man contracted certain diseases—e.g., rabies, cholera—from animals, and sometimes conveyed his ills to them. He did not know, however, that the arteries of apes contain the same ABO blood-group system as man. Nor did he live to learn of the enormous contributions to research made by the discovery of radioactivity, which now enables geologists and paleontologists to compute accurately the age of rock strata and hence of whatever fossils may lie embedded within them. The so-called radioactive "time-clock" based on analysis of uranium-bearing deposits has made possible statistical studies of evolution rates.

Perhaps the most important hiatus in Darwin's knowledge, however, and one that caused him the most trouble in his lifetime, stemmed from the unhappy indifference of the world at large to the historic experiments in the laws of heredity being conducted at this very time by the Austrian monk, Gregor Mendel. Had Darwin only known of Mendel's work which was to lead to the theory of the gene, most of the controversy over evolution might have been dispelled. For the principal criticism to which Darwin was subjected by his fellow scientists involved the mechanics of evolution, which they felt he had not adequately explained. His monumental work had convinced them of the *fact* of evolution, and they were willing to accept natural selection as a plausible theory of its workings. But he had failed to describe in precise materialistic terms just *how* natural selection could forever alter whole species and classes, and in time transmute a fish into man.

In Darwin's day no one had ever heard of a gene or a chromosome, and the prevailing theory of heredity held simply that offspring represented an average or approximate blend of their two parents. Given only this vague concept of "blending inheritance" to work with, Darwin was hard pressed to account for variations within families or the sudden advent of new traits in an evolving line.

Mendel's flowering peas

IN the course of 12 years of scrupulously conducted experiments with flowering peas, Mendel had worked out with incontrovertible accuracy the laws of inheritance—i.e., that hereditary traits are determined by minute, individual particles called genes, contained in the chromosomes of each living cell. It is the genes which shape each living creature, which predestine it to be an elephant, a chipmunk or a man—and, if a man, to have blue eyes or a size 10 foot. Since every man has 48 chromosomes and each chromosome an estimated 1,000 genes which are exchanged in the process of sexual reproduction, the number of possible genetic variations is incomputable. A further factor, known as mutation, sometimes comes into play, mysteriously altering an individual gene and thus introducing new and occasionally harmful characteristics. Here then, in Mendelian law, the whole basis of the evolutionary process lay beautifully defined. But when Mendel published the results of his findings in 1866 it stirred no interest and lay ignored on library shelves until 1900—16 years after his death and 18 years after Darwin's

It was, in part, a result of this circumstance that Darwin fell under

CONTINUED



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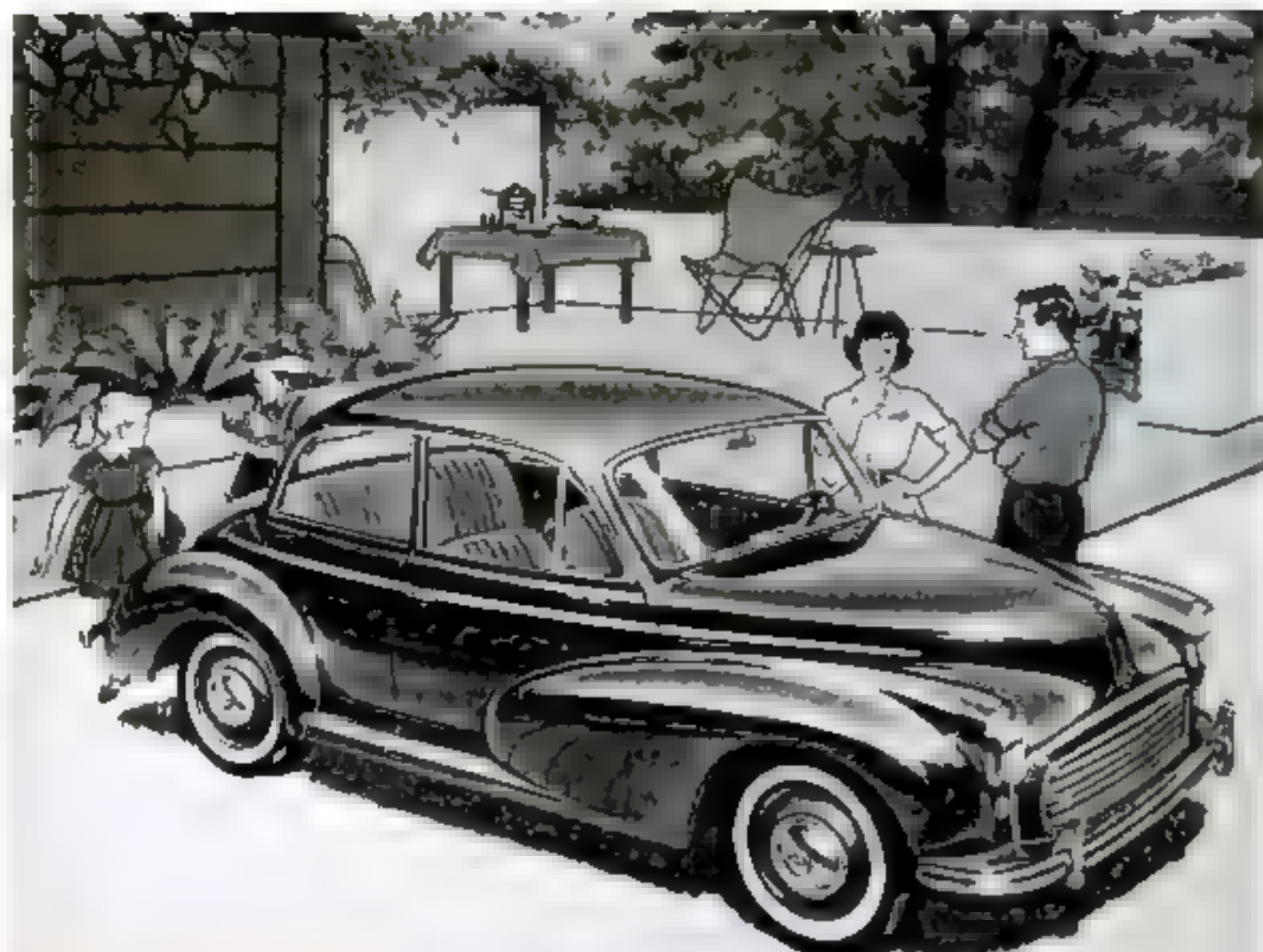
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IN THE INDIAN OCEAN Yale expedition to Seychelles Islands made biological studies and collections of marine life as Darwin did.

DARWIN CONTINUED

heavy attack on publication of the *Origin* not only from organized religion (as he had anticipated) but also from various scientific quarters. His inability to explain the causes of inherited variation led his critics to assert that what he termed natural selection was not the guiding principle of evolution but simply an agency to wipe out its failures.

A modest man, endowed with the humility that often cloaks great genius, Darwin attempted to answer all objections to his theory. Whenever he read, or heard of, an antipathetic comment, he made a note of it, "for," he explained, "I had found by experience that such facts and thoughts were far more apt to escape from the memory than favorable ones." In the *Origin* he began one chapter with a disclaimer surely unique in the literature of science: "Long before the reader has arrived at this part of my work, a crowd of difficulties will have occurred to him. Some of them are so serious that to this day I can hardly reflect on them without being in some degree staggered."

Among his major opponents were paleontologists who asked a number of provocative questions. Why, they wondered, if evolution were a fact, did the rocks not contain more transitional species, or "missing links." Given current estimates of the age of the earth, how could such great evolutionary changes have taken place as Darwin presupposed? Why did certain species appear suddenly in some formations rather than in a more gradual fashion? Why does life first emerge without antecedents, in the lowest fossil-bearing strata—the Cambrian—and not in the Pre-Cambrian? Darwin's answer to these questions rests in general on the imperfection of the geological record—the fact that science had only recently begun to scratch the surface of the earth in quest of fossil remains, had not yet learned to interpret its discoveries, and had little comprehension of the stupendous span of terrestrial time.

"For my part," he wrote, "I look at the geological record as a history of the world imperfectly kept, and written in a changing dialect; of this history we possess the last volume alone, relating to two or three countries. Of each volume, only here and there a short chapter has been preserved; and of each page, only here and there a few lines."

CONTINUED

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Sunburst salad! Alternate peach slices and grapefruit segments in swirl pattern on bed of romaine lettuce, then top with French dressing and grated cheese.



Peaches Marco Polo! Drain peaches and place in baking dish. Rinse and drain $\frac{1}{2}$ cup raisins, chop and combine with $\frac{1}{4}$ cup honey, 2 tbsp. wine vinegar, 2 tsp. chopped ginger. Spoon into peach hollows, cover and bake in 400 degree F. oven for 20 minutes. Cool slightly and place in crisp pastry shells. Serve at once.



Cling peaches and turkey! Spectacular garnish, fit for a feast! Heat peach halves in oven, and fill hollows with cranberry sauce



Cling peaches and lamb! Fill hollows of peach halves with mint jelly, grill about 10 minutes, and serve for an exciting garnish with chops and little peas.



Cranberry-peach salad! Set cling peach half in lemon gelatin (follow directions on pkg.) Garnish with whole cranberry sauce.



Golden-turkey salad! A hearty lunch from holiday leftovers! Serve turkey salad with cling peach halves, garnish with ripe olives and serve with hot biscuits.



Cling Peach Melba! Always a favorite. Top a large scoop of vanilla ice cream with a cling peach half, then spoon on a generous amount of raspberry jam thinned slightly with peach juice. Quick, elegant and wonderful to serve when guests drop in unexpectedly!



Cling Peach Party Puffs! Place drained cling peach halves cup side up in baking dish and broil about 4 inches from heat until thoroughly heated. Fill cups with raspberry jam and top with miniature marshmallows. Broil a little longer until they are lightly browned. Serve warm in dessert bowls. A rave-winner!



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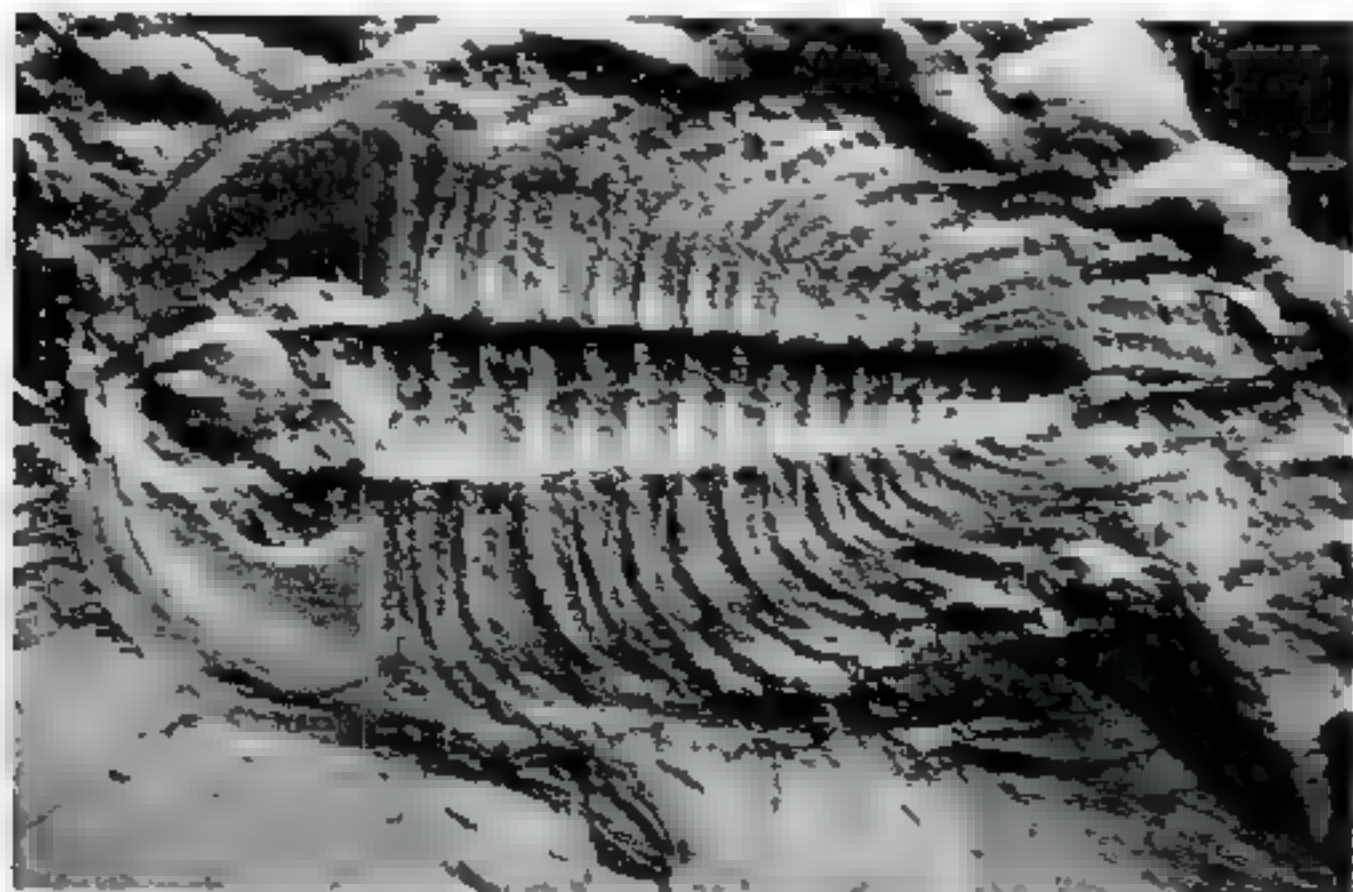
DARWIN CONTINUED

In the decades after Darwin's death the broad outlines of his theory remained intact. "A new scientific truth does not triumph by convincing its opponents," the great German scientist Max Planck observed, "but because its opponents die, and a new generation grows up that is familiar with it." Today some searching questions are still asked, some objections still raised. And two great mysteries of evolution remain. The first involves the origins of man—the unique, tempestuous, rational, passionate, esthetic, irascible, proud, anxious, tool-making, troubl-making animal that has dominated the planet for the last half million years. To the anthropologist, the evolutionary line of descent leading from man's dark beginnings down to *Homo sapiens* seems physically continuous, held together here only by a segment of skull, there by a crumbling jawbone. Yet the point of man's emergence as a human being, the threshold he crossed to enter the realm of self-awareness, the moment of his attainment of personality and spirit—these are still shrouded in the shadows of the prehistoric past.

The second and still deeper mystery concerns the advent of life itself, the initial rung on the evolutionary ladder. Paleontologists still wonder why fossil evidence of life on earth appears abruptly in rocks of the Cambrian period 500,000 years ago. Why are there so few traces of life in the pre-Cambrian which lasted 1.5 billion years, three quarters of the total age of the earth? Cambrian life was not merely incipient; it had already evolved into most of the primary classifications known today. A possible answer to this enigma has been suggested by Dr. G. Evelyn Hutchinson of Yale University and Dr. Harold K. Brooks of the University of Florida. Only creatures with bones or shells leave imprints in the sediments of time. Pre-Cambrian creatures, they say, were soft-bodied. They required no armor because the world was peaceful, nonpredatory, vegetarian. Then for some unknown cause, the first aggression was committed, and the small animals of the primeval waters learned to hunt and eat each other. Through natural selection certain lines developed defensive armor—shells, exoskeletons, claws—and the fossil record of the earth began.

Yet for all remaining riddles and missing links, the towering edifice of Darwin's thought stands today on foundations that have solidified with each advance of human knowledge. Can it be said, then, that evolution is no longer a theory, subject to revision, but a fact? Among scientists there are some who reject the word "fact," recalling the fate that has befallen so many "facts of science" and "laws of nature" in the long and variable history of man's attempt to understand his environment. Dr. Hutchinson, for example, prefers to describe evolution as "a verified theory"—an interpretation of the natural world so logical, so convincingly corroborated that it compels acceptance as the only plausible interpretation of the grand panorama of life on earth.

The implications of evolution have extended far beyond the biological realm; they have invaded every domain of human inquiry. For into the snug, complacent parlors of 19th Century thought, Darwin projected a tremendous, shattering idea—that nothing is permanent, that change rather than immutability is the rule of the universe and the law of life. Because of his disturbing insight Darwin was assailed unjustly as a cold and heartless materialist. Yet throughout his life Darwin was motivated by warmth and compassion for all living things. In one of his notebooks, he wrote: "If we choose to let conjecture run wild, then animals, our fellow brethren in pain, disease, suffering and famine—our slaves in the most laborious works, our companions in our amusements—they may partake of our origin in one common ancestor—we may be all melted together."



EARLIEST FOSSIL RECORD was made 500 million years ago by animals like this trilobite, among first with body casings that left fossil imprints.



Visit them when you can...



Call them when you can't...

You can't *always* pack up and go visiting your out-of-town family and friends. But you can enjoy a get-together by telephone almost any time. And it costs so little.

Why not call your folks right now and have a happy time together?

BELL TELEPHONE SYSTEM

Call by Number. It's Twice as Fast.





Advertising people help even in the development of a product. They invent product names, design packages, suggest pricing and selling methods, advise in many other ways before the product is introduced.



When the product is finally ready for market the agency creates advertising which best presents the product's benefits to the public. This joint effort involves writers, artists, TV producers, many others.



Meanwhile, specialists decide which media (TV, magazines, newspapers, etc.) should carry the advertiser's message—present the advertising to as many potential buyers as possible, and at the lowest cost.

SHOULD YOUR CHILD GO INTO ADVERTISING?

PEOPLE often ask me what the advertising business is really like.

To begin with, it is seldom as "glamorous" as it has often been portrayed in novels, movies and TV shows.

Actually, advertising is a serious, sober business—the business of applying talent, time and money to the job of keeping sales moving and the economy alive.

Let's suppose that a great new product has been developed and it is your job to introduce it to the American people.

You don't just dream up a slogan. It takes skill, creativity, teamwork and long, patient effort on the part of dozens, perhaps hundreds, of specialists to produce effective advertising.

First, the product is pre-tested among consumers to make sure it fills a real need and is acceptable to them. Then various advertising campaigns are prepared and examined in an effort to find the single, most dramatic and convincing selling theme. Meanwhile, media specialists deliberate on how best to deliver the message. Should it appear in national magazines or local newspapers? Star-studded TV shows or radio "spots"? Should you combine these media and others to boot—outdoor posters, car cards and the like?

Month after month, you and your associates work to develop and test the campaign. Finally it is launched from coast to coast and you await the results anxiously. If the product moves according to expectations, fine. If not, it may mean going "back to the drawing board" and starting the grueling process all over again.

Interesting and Exciting

To my mind, advertising is one of the most interesting and exciting occupations in the world. Its chief product is ideas, and ideas are wonderful things to work with.

Recently a veteran of the business—a man who works long and hard at his job just because he loves it—said this: "I believe that advertising, the business of selling in the face of competition, is one of the most stimulating ways ever invented to make a living."

I agree with him one hundred percent. I wouldn't give back a minute of my forty-four years in the field. And I would willingly recommend it to young people with the right qualifications. It offers big horizons, big rewards, big dreams.

Role in the Economy

The vital role that advertising plays in our American

economy has long been recognized. Just as the assembly line makes mass production possible, so advertising gives rise to mass consumption. By holding up an image of a better, fuller life, it stimulates the demand that keeps our factories rolling.

New York City can testify to what would happen to our economy without advertising. For days and days, most of its newspapers were closed down by a strike a while ago.

The impact on business in the city was dramatic. Department stores' receipts fell twenty-five percent. The sale of used cars dwindled. So did applications for jobs. Theaters were almost empty.

When people were asked afterwards, "What did you miss most in not having your newspaper?" forty-two percent replied, "The ads."

Aids Many Public Causes

Advertising is more than a tool for selling goods and services. It is a weapon for defending our free, democratic institutions.

Take, for example, what happened during World War II. Under the aegis of the War Advertising Council, a group representing all elements in the field, over 150 campaigns were run for the government—free—to get people to buy war bonds, save fats, plant victory gardens and do other patriotic things. Every one of these campaigns was a success.

Since then, advertising has been equally effective in the public interest. The Advertising Council (as it is now known) has run successful campaigns on everything from traffic safety and mental health to the need for better schools and anti-polio inoculations.

Offers broad opportunities

You'd like to know what the prospects are for a young person in advertising today? To commence, let me tell you that advertising is a fine, healthy business.

It is really amazing how it has grown. In 1945, the total outlay for advertising in the United States came to \$2,874,000,000. Now it is nearly \$11,000,000,000. By 1965 we expect it to exceed \$15,000,000,000 a year!

One hundred and fifty thousand persons are now working in the field. In another ten years the number should be 250,000.

This means that advertising will continue indefinitely to need many new people. It is estimated that a minimum

of 15,000 jobs must be filled each year.

These jobs are in four areas. There are, first, the advertising agencies, 5,063 of them at last count. It is they who create the majority of advertisements we see and hear. In this they act for advertisers who have engaged them. These agencies maintain creative, research, media and marketing staffs that are at the advertisers' call.

Next are the advertisers, big and small, manufacturers, retailers, utilities and others, all over the country. They pay for and have the ultimate control over the advertising that the agencies produce. Sometimes, as in the case of most department stores, these companies prepare advertising themselves.

The third category comprises media: the magazines, newspapers, outdoor poster companies, TV and radio stations and networks who are anxious to sell space and time to the advertisers. The TV and radio people—and I'm including the special "package producers" among them—create most of the programs that go on the air.

Last are the advertising suppliers. They include printers, typographers, lithographers, engravers, photographers and others who help in the preparation of advertising materials.

Talents of all kinds welcome

What kinds of jobs are available in these various areas?

The greatest assortment conceivable. A young person who wants to write can have a field day in advertising. He can do magazine and newspaper ads, TV commercials, car cards, pamphlets, mailing pieces, sales letters. And lots more besides. An artist can run the gamut from oil painting to cartoons. Or he can become an art director who designs ads and has other artists illustrate them. A person with theatrical talent can develop TV and radio shows. Musicians can find places, too.

There are positions for researchers, statisticians, marketing and merchandising experts, psychologists, public relations men. For media specialists and sales experts. For layout and printing production men. For business administrators, accountants, secretaries and clerks. For smart, personable young people who can work their way up to be liaison officers between advertising agencies and their clients. Account executives we call them. And, of high priority, for young people of vision and versatility to become advertising managers.

Are the best jobs only for men?

Certainly not! Women are more than welcome in all



Next step is for agency account executives to present the recommended campaign to the client for approval. Because advertising is such an important selling tool, this decision involves the client's top executives.



Before being sold nationally, most products are advertised and sold in limited areas. Specially trained researchers then interview consumers to learn their reactions to both the product and the advertising.



The product is finally offered nationally, and the true test of advertising begins—at the point of sale. Both agency and client check sales frequently to determine how well the product is being accepted by the public.

by Paul B. West

President, Association of National Advertisers, Inc., as told to Donald Robinson

echelons of the advertising world, I know women who are ranking copy chiefs, art directors, TV producers, research directors. Many women have risen to be top agency executives or advertising managers of multi-million-dollar corporations.

Actually, the opportunities for advancement are excellent for anybody with ability. In no other business is talent recognized so quickly. A gifted young man ten years out of college can often make \$20,000 a year. At age forty-five, a top-notch person may be earning \$40,000. Or more.

It is difficult in a field so extensive as this to set forth a comprehensive salary scale. I can cite a few sample figures, though.

Not long ago, an authoritative trade magazine made a study of 212 advertising agencies to ascertain the salaries they were paying. It found that in agencies placing over \$10 million of advertising a year, senior copywriters were paid from \$10,990 to \$14,200 a year. Account executives were getting from \$11,000 to \$14,970, supervising account executives from \$19,500 to \$26,500. Research directors averaged just over \$18,800, directors of TV departments about \$23,000. In the "command ranks," executive vice presidents were drawing up to \$62,000 a year, heads of agencies as high as \$110,000.

Another study showed that salaries of advertising managers in industry ranged from \$7,000 to as much as \$70,000 a year.

Incidentally, many advertising managers have graduated to the presidencies of their companies. Some have gone beyond that. A man I know recently rose through advertising to become President of one of the nation's leading corporations and then Secretary of Defense.

Pressures can be great

The satisfactions that may be derived from a life in advertising are many. You are likely to associate with prominent men in industry, broadcasting, and the press. You face new, challenging problems every day and you can be as creative as you wish in solving them. You constantly have a chance to do a real sales job—learning what millions of people want, why they want it, and then figuring out the most persuasive means of selling its benefits to them. You continually enjoy the zest that comes from meeting and beating tough competition.

In short, advertising can be an enjoyable career—for those who are mentally and temperamentally suited for

it. However, as in any other business, art or profession, there are some who, perhaps lured by false visions of making untold money at a "glamorous" career, just don't belong. And most of them are pretty unhappy.

DID YOU KNOW...

- ... advertising needs many new people—a minimum of 15,000 each year?
- ... it is estimated that in ten years there will be a quarter million persons working in this field?
- ... women are more than welcome in all echelons of the advertising world?
- ... the annual outlay for advertising is now nearly \$11,000,000,000?

This series of articles is brought to you to help you and your family plan for the future. Your New York Life agent can be of assistance, too. He is specially qualified through training and experience to aid you in making plans for education, retirement and all the things which life insurance helps make possible. Get to know him soon.

A job in advertising is no sinecure. The hours are long, the demands many, and the pressures great.

Anonymity is the painful rule. Few people on the outside will ever know who wrote the slogan that all America repeats. Rather than public applause, ad men are more likely to hear private criticism. Everyone thinks he knows better than the professionals how a campaign should be handled.

It is no occupation for the man solely concerned with

finding security. Men quite often move from one job to another. However, I have known some men who have remained happily with the same organizations for thirty years and more.

Calls for Imagination

Now, I'd like to mention some of the traits that a young person should have to make a career in advertising. I feel that a boy (or girl) should be imaginative, quick-thinking, and have a bent for solving problems. He should like ideas for their own sake, and all kinds of creative activity. He should have a wide range of interests. He should enjoy working hard under pressure. Above all, he should like people and be curious as to what makes them tick. "Why" should be a favorite word with him.

A college education will be a help. Most employers prefer to hire college graduates. Not that a degree is imperative. Many men have achieved success who never got closer to college than a football game. They learned by experience.

Boys and girls who do go to college would be wise to take liberal arts courses, with emphasis on English, literature, history and sociology. Plus some classes in advertising, marketing and economics.

If your child is interested in advertising, let him remember this. It is a career he can be proud of and one that can give him the gratification of knowing that he is contributing to the growth of our economy.

Booklets available on many careers

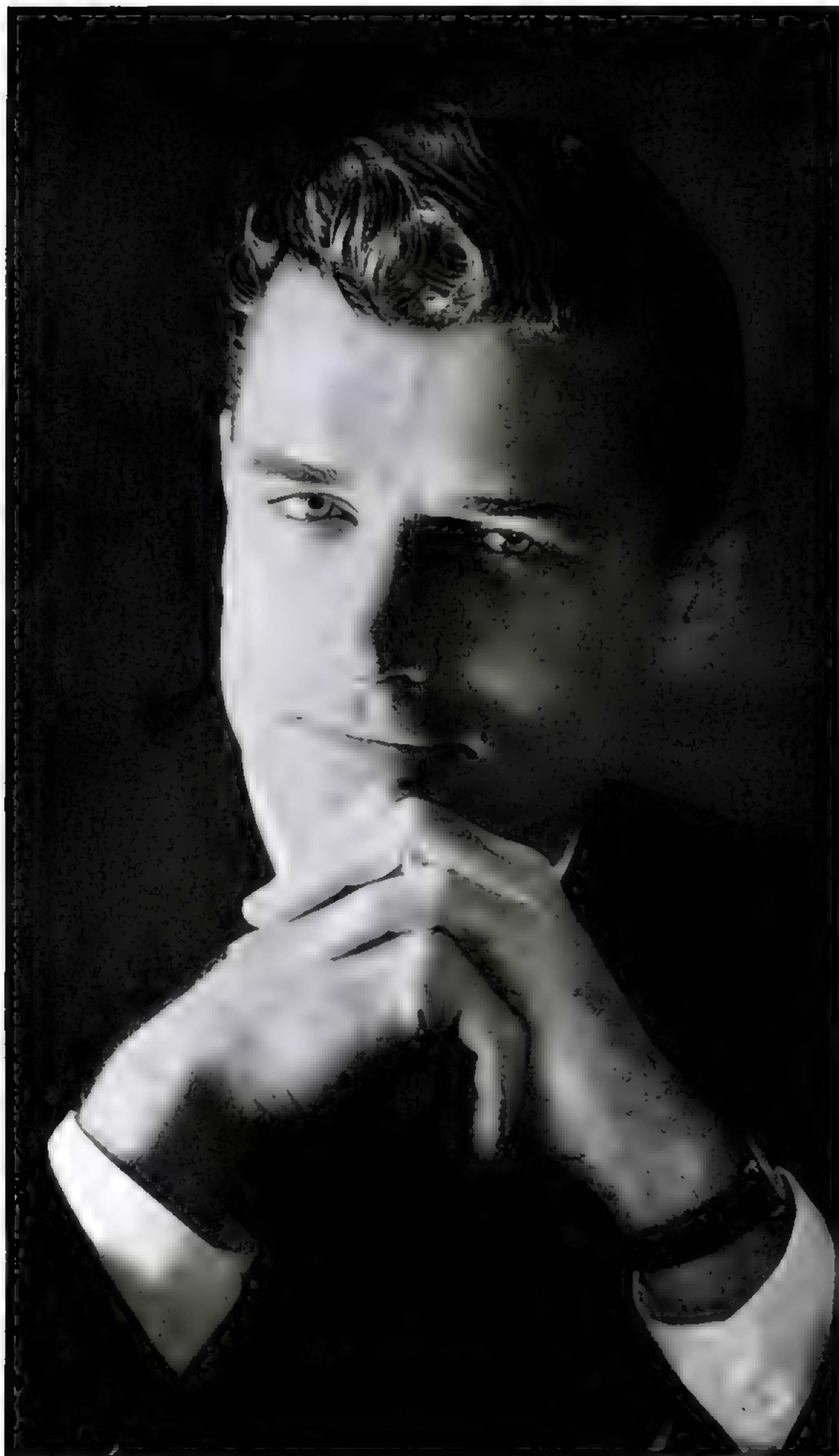
This article is available in booklet form without charge. Also available are: a list of similar articles on thirty-seven other careers which you may send for, and the helpful, informative booklet, "Planning a College Education." We'll be glad to send you any or all of these on request. Just drop a postcard to:

New York Life Insurance Company



Career Information Service
51 Madison Avenue, New York 10, N. Y.

The New York Life Agent in Your Community is a Good Man to Know



Aftermath of a lovely disturbance

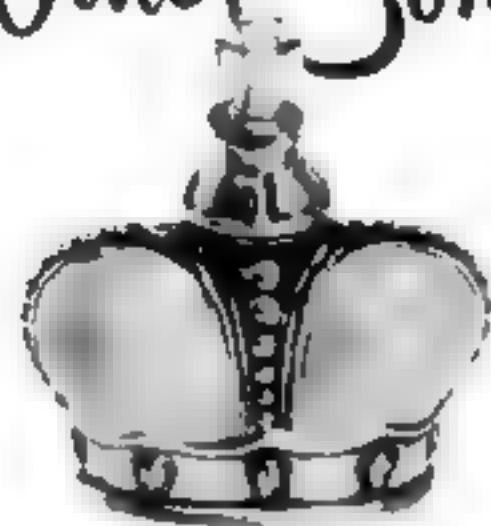
when Wind Song whispers
your message—he can't
get you out of his mind

You are unique when you wear
Wind Song . . . because Prince
Matchabelli created this perfume
to *diffuse differently on each
woman who wears it.*

You are the lovely disturber that
wakens its fragrance to fulfillment.
As it warms against your skin,
Wind Song becomes the warmth
and rhythm of your own special
pulse beat . . . your pulse beat is
Wind Song come to life.

Wind Song is the subtlest form
of communication between wom-
an and man. Its aftermath is a
lingering and memorable mes-
sage . . . the message is *you.*

Wind Song



BY
Prince Matchabelli

Cologne Spray Mist 3.50
Cologne Parfumée 2.50, 3.75
Perfume 3.00 to 25.00
PRICES PLUS TAX



GOODBYE TO THE GREAT 'B.B.'

Continued on next page

NEW!

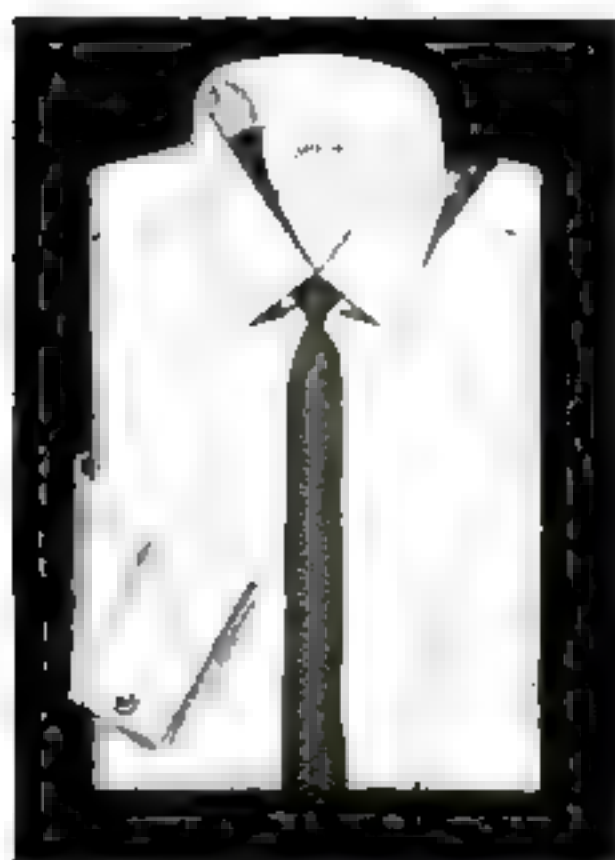
THE GREATEST ADVANCE EVER IN MEN'S SHIRTS

JAYSON BANCARE®

the magic cotton that

IRONS ITSELF

WET OR DRY



*...and it's
ready to wear*

Wash it any way...choose it in any style...white broadcloth or oxford, your favorite collar styles. With Duo-Cuff—can be worn buttoned or with links.

Write for name of nearest dealer



\$5

JAYSON, Inc., 1115 Broadway, New York 10, N. Y.

GOODBYE TO 'B.B.' CONTINUED

THE SERENE LIFE OF ART, TALK AND THOUGHT

Four years ago, the spirited 89-year-old American who for half a century had reigned over the world of art scholarship made a farewell tour of all the masterworks of Italian art that he so loved. At the Borghese Gallery in Rome (*preceding page*), Bernard Berenson took a last fond look at Canova's Venus. Then he returned to his gracious villa outside Florence which had been the mecca not only for art lovers but for kings, statesmen, philosophers and conscientious tourists.



LONGHAIR AT HARVARD

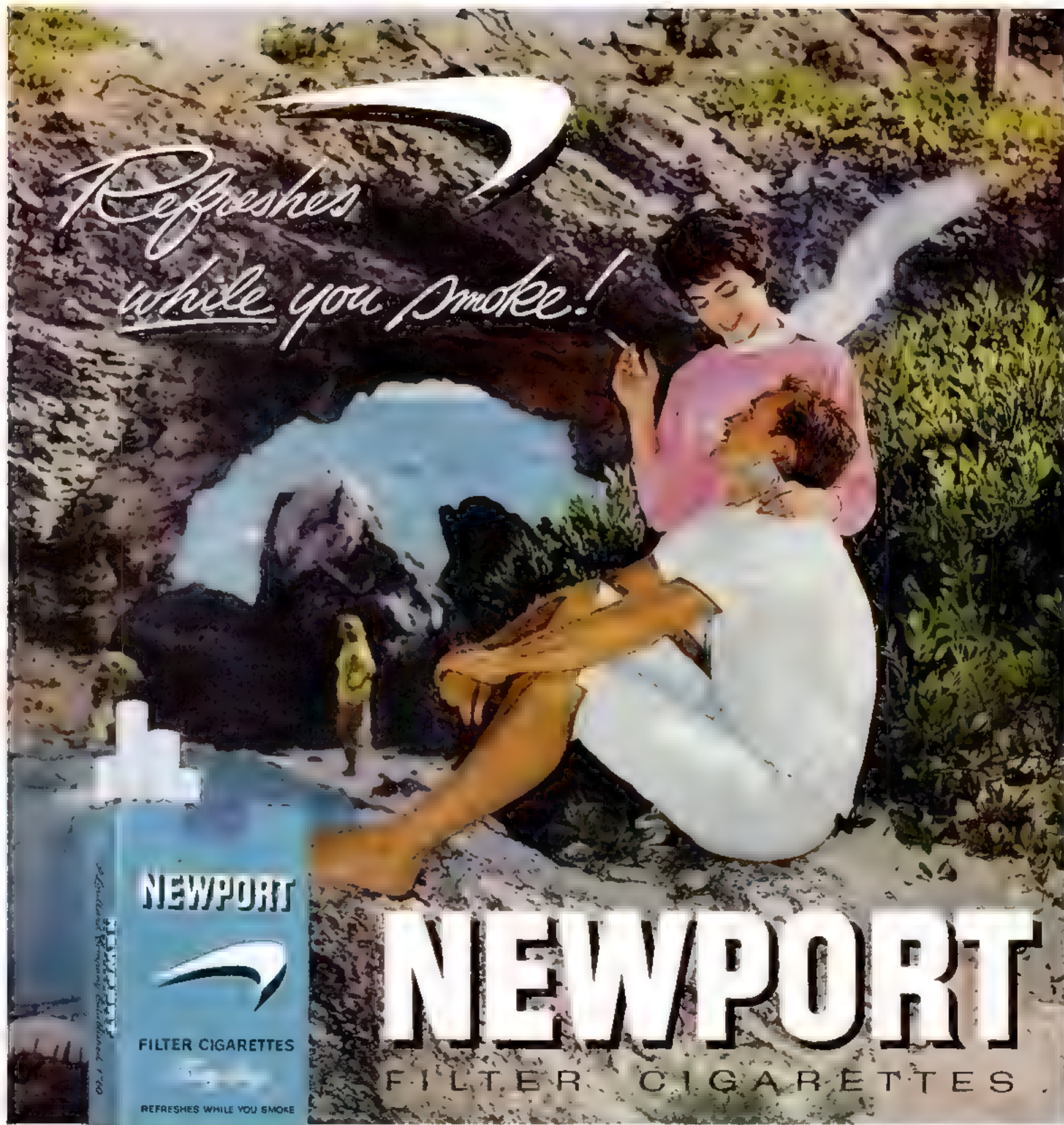
Last week Berenson's eminent reign came gently to an end when, at the age of 94, he died in his sleep.

As a young Lithuanian immigrant studying at Harvard, Berenson early had staked out an intellectual career for himself but it was not focused on art. He intended to become "a poet, a novelist, a thinker, a critic—a new Goethe." His aspirations were supported by his dazzling mind and he soon came to the attention of Boston notables—including the fabulous art-collecting Mrs. Jack Gardner. They all gave him money and sent him off to Europe to study. Drifting down to Italy, Berenson began to look into the art of the Renaissance. Soon he was completely immersed in it. Zealously poring over paintings inch by inch, he astutely analyzed the subtleties and peculiarities that made one artist different from another. In 1894 he published the first of his famous studies on Italian Renaissance painters. These quickly became bibles for students and set Berenson up as the "last word" in appraising and authenticating Italian art. Already engaged in cornering masterpieces for Mrs. Gardner, he was soon beleaguered by scholars, dealers and collectors—Morgan, Widener, Frick—who coveted his opinion on paintings. His simple initials "B.B." became synonymous with authority, brilliance and the inside track to "knowing art."

In later years "B.B." expressed regret at having "swerved from purely intellectual pursuits" in favor of being an art expert. But his career netted him great rewards—a 40-room villa, a 50,000-volume library, a priceless collection of art (all of which he left to Harvard). It also gave him the means to savor a serene, elegant life of conversation and contemplation. In his 90s he was as alert, zealous, witty and incisive as in his youth. Only his frail body indicated that time was running out. Wistfully regretting he could not live on and on, he said, "How I wish I could be a beggar . . . asking everyone who passes, 'Will you give me five minutes, please? They will not be wasted.'"



A BEARDED SAGE, Berenson rested in bed as he dictated or wrote in long-hand his last work, a monumental book on art which death brought to a halt.



POPULAR FILTER PRICE
KING SIZE OR CRUSH PROOF BOX

Only Newport adds a refreshing hint of mint to the soothing coolness of menthol and the ocean-breeze freshness of super-porous Micropore paper.

©1959 P. LORILLARD CO.

A PRODUCT OF P. LORILLARD COMPANY—FIRST WITH THE FINEST CIGARETTES—THROUGH LORILLARD RESEARCH

NICE
The weather's fine for driving!

★ ★

OCTOBER, 1959

Get the Hertz Habit

The Brand-New Corvair

**Rent the One You'd
Like to Try Today**

*Just call your local
Hertz Rent A Car office*

Reservations are being taken today at Hertz Rent A Car offices the country over for the compact Corvair by Chevrolet, the 1960 Chevrolet and practically all the other fine, new cars that have just come out. Hertz has hundreds of them available right now. Thousands more are on order—sedans, hardtops, station wagons, convertibles and sports cars of all kinds. At Hertz, you can be first to sample and enjoy the newest.

• • •
Take the new Corvair—a car probably nobody you know has driven yet. It sounds like fun (and it is!), automobile people say it handles like a dream in city traffic (and it does!), but these are the things you want to find out for yourself

• • •
You can do it at Hertz. To drive one around town, just call the Hertz office nearest you. To have one meet your plane or train on a business or pleasure trip, again, all it takes is a phone call to your local Hertz office. New Corvair or Chevrolet, any new car you'd like to try will be ready and waiting for you to drive to your heart's content.

Credit Card? OK with Hertz

With the new Hertz Automatic Charge Card, you cut red tape, get just one bill a month no matter where or how often you rent.

You can also charge Hertz service with your Air Travel, Diners' Club, American Express, Hilton Carte Blanche or any other accredited charge card.

Hertz Offers a Wide Range of New Car Makes and Models

Almost any new car you want to drive, you can reserve today at Hertz Rent A Car. A Corvair or other compact car. A beautiful new 1960 Chevrolet. Cadillac. Buick. Oldsmobile. Pontiac. Corvette. Or other fine car.

In almost any model, too—sedan, station wagon, hardtop, convertible. You get your choice at most Hertz offices. You get the car you want to do what you want.

Even If You've Never Rented a Car Before

It's fun to drive the new cars right after they come out, especially cars as exciting and different as these new Chevrolets. If you're ever going to try The Hertz Idea, now's the time to do it!

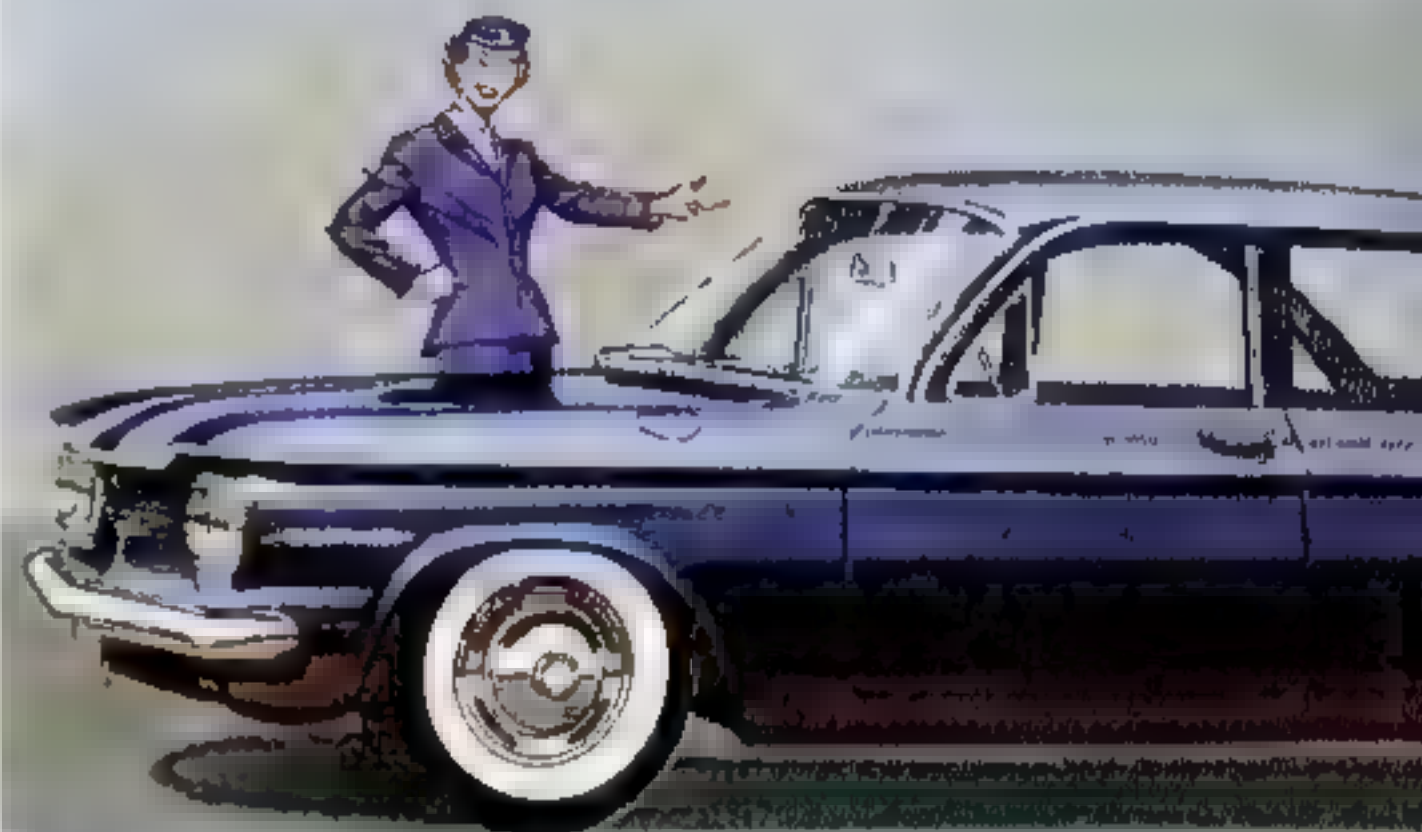
Rent It Here... Leave It There

Hertz Ideas to make travel more convenient for you began well over 30 years ago. "Rent it here... Leave it there" service is one of them.

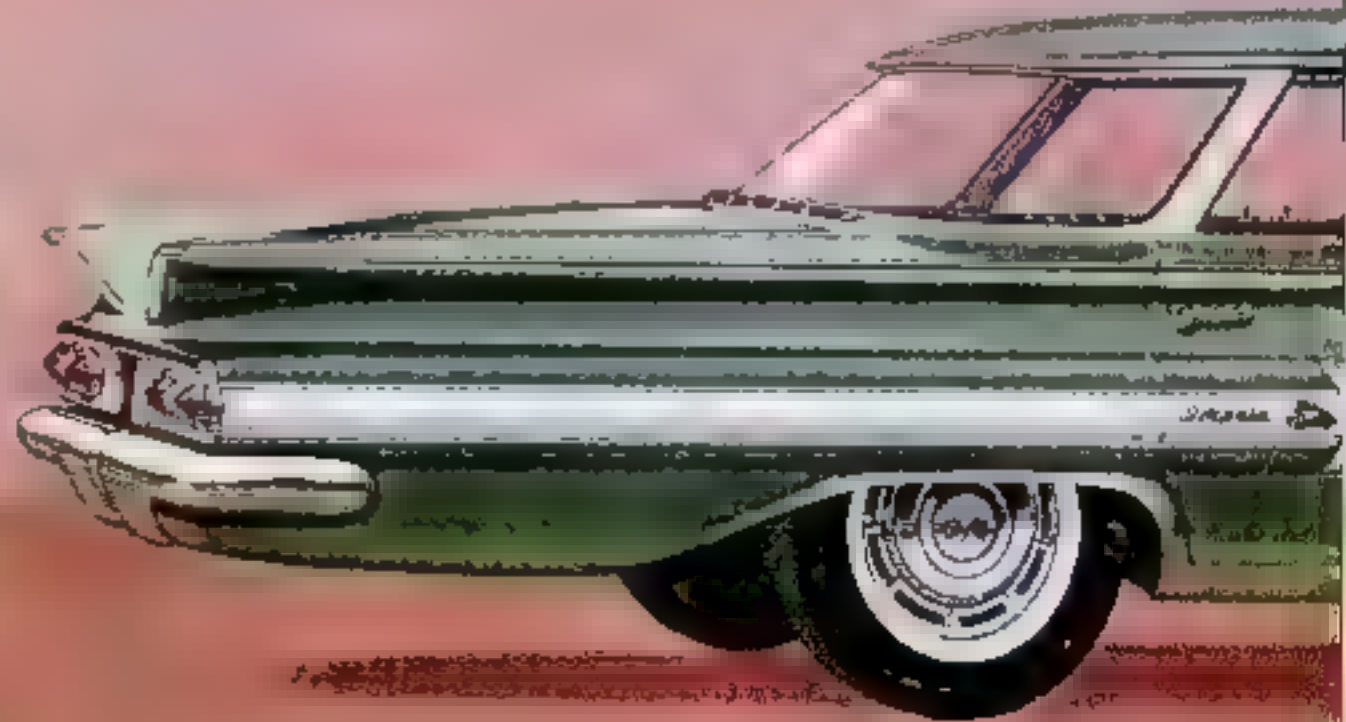
At the end of a plane or train trip, you can rent a new Hertz car and drive it hundreds of miles away, if you wish. Then, for a modest service charge, you can simply leave the car at the Hertz office nearest your last stop—fly home directly from there.

• • •
No backtracking. No delays. No more convenient way to save time on any business or pleasure trip.

★ ★ ★
HERTZ



CORVAIR BY CHEVROLET—rear-mounted aluminum compact car handling ease, luxury car ride and room. Try



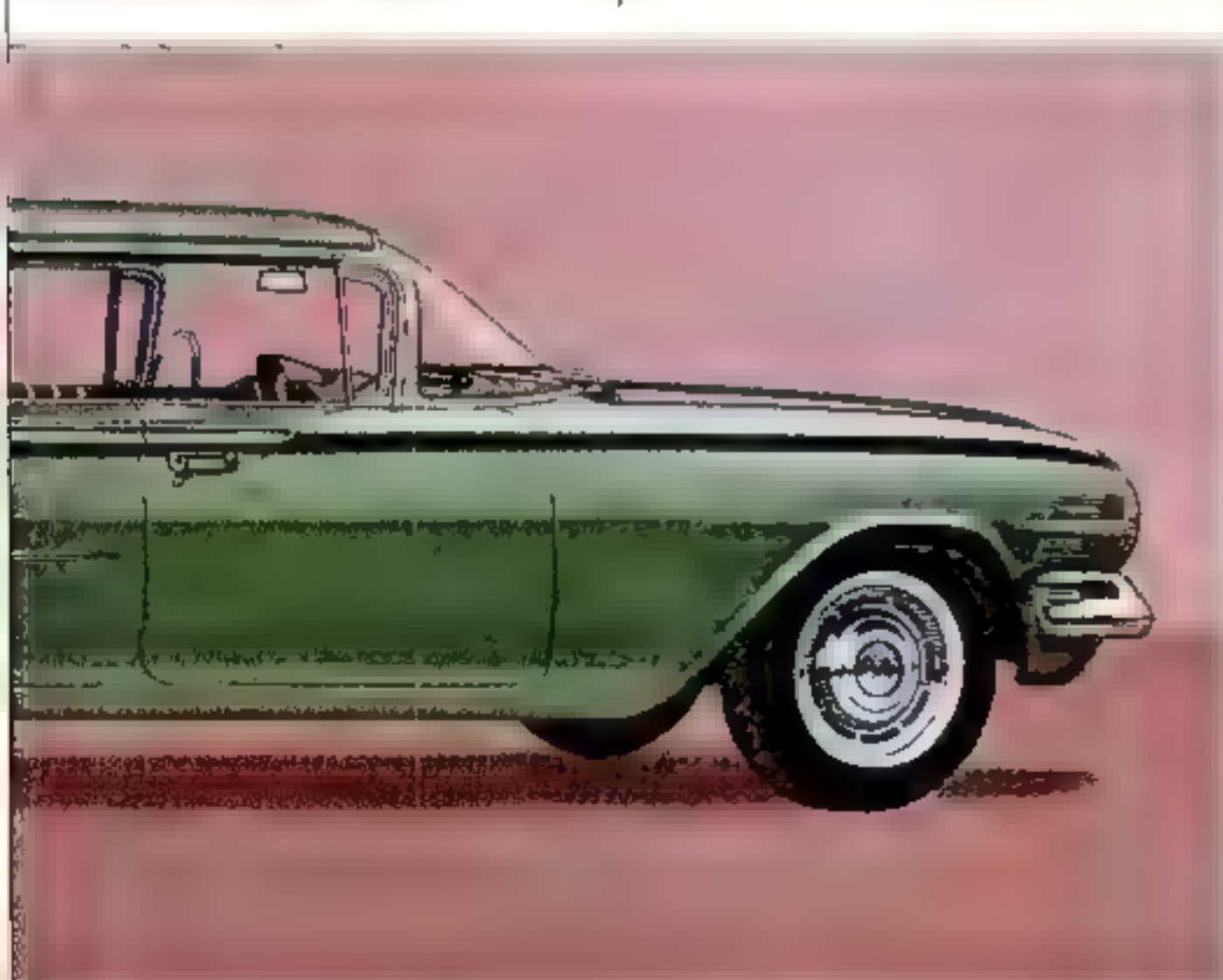
1960 CHEVROLET—America's favorite car in your choice give you more room, more luxury, more car. You're in the

and the 1960 Chevrolet

HAS BOTH !



engine, automatic drive, this one for size!



of models, each with fresh new styling and features that height of fashion wherever you drive in this one.

LOW RATES

At Hertz, you don't pay a penny more to drive the newest.

You can rent a 1960 Chevrolet at the regular low Hertz rates. And you can get a new Corvair, Chevy's economy car, at economy rates when you rent one from Hertz.

NO EXTRA CHARGES

No extra charge for automatic drive and power steering. And all Hertz rates include all gasoline, oil and proper insurance, whether you rent by the day, week or longer.

Hertz Is First With Both

Hertz specializes in new car service—the new cars you want to drive, when you want most to drive them. First with the Corvair, first with the 1960 Chevrolet, Hertz is first again with the newest and the finest!

Hertz Exclusive



Free Direction Finder Kit with Every New Car

You always know the way to go, when you rent a car from Hertz. In most any city, a Hertz Direction Finder Kit is yours for the asking.

You get easy-to-follow maps that take all the guesswork out of getting where you're going and back again, that move you like magic through town and country.

You get travel folders and quick-trip guides. Information on churches, tips on where to stay, places to eat and things to do in and around town.

Business Trip Special

Try This Hertz Week-End Idea

Next time you fly back from a business trip on Friday, reserve a new Hertz car to meet you at the airport and drive it home. This way, you don't tie up your own car in a parking lot while you're away, and you have an extra car to enjoy over the week-end.

Monday—just drop the car off at the Hertz office nearest you. You'll like the convenience of this Hertz Idea, too.

What Better Way to Try One Before You Buy One

To really get the feel of a car, you've got to spend more than a few minutes behind the wheel. Once around the block doesn't show you how it takes bumps and turns, how it parks and fits into your garage.

That's why Hertz has the new cars as soon as they come out—so you can spend all the time you want with them, drive them as your own for as long as you like. Hertz has all the new cars right now, including the exciting new Corvair and 1960 Chevrolet. A call to the Hertz office nearest you will reserve the one you'd like to try.

World Traveler Gives Report on Hertz Service

"Hertz has over 1,750 offices spread throughout the United States and 81 foreign countries.

"Wherever you are, wherever you're going, there's always a Hertz office right nearby to serve you."

WORLD-WIDE RESERVATION SERVICE

"And, at Hertz, the reservation service is not only fast and free, it too is world-wide."



"Any Hertz office will be happy to reserve a new car for you anywhere."

A **NEW** merry mix-up of America's 2 favorite flavors! Delicious cocoa and fresh-roasted peanuts... this pair of flavors is tops on America's treat parade. Now they get together in a heavenly new confection you can make in minutes. Kellogg's Cocoa Krispies supply the chocolaty flavor, Skippy Peanut Butter adds its true peanut taste... and Karo Syrup helps perform the happy marriage. Sweet and frivolous as young love, and equally simple.



No other peanut butter tastes or blends like SKIPPY in making

COCOA PEANUT SQUARES

BE FOREWARNED: while this delectable treat is super-simple to make, don't try it with any peanut butter but Skippy. No other peanut butter stays fresh, easy to spread, easy to digest, like Skippy. No other tastes *exactly* like fresh-roasted peanuts. That's because no other peanut butter is made like Skippy. It's the only peanut butter made on purpose for grown-ups.

And only Skippy blends so beautifully with other good things to eat. You'll have fun proving this is true and proving you're the equal of any professional sweets-maker—first time you make delicious Cocoa Peanut Squares. Re-name 'em if you like—maybe after a rich uncle you're trying to impress. Important thing is to make and enjoy them. Guaranteed habit forming.



NEW! COCOA PEANUT SQUARES

- | | |
|---------------------------------------|--|
| 1/2 cup KARO® Syrup
Light or Dark | 1/2 cup Skippy® Peanut Butter
Creamy or Chunk Style |
| 1/2 cup brown sugar,
firmly packed | 3 cups KELLOGG'S®
Cocoa Krispies |

Have ingredients measured. Combine KARO Syrup and sugar in 8-quart saucepan. Cook over moderate heat, stirring frequently, until mixture bubbles around edge of pan. Remove from heat. Stir in SKIPPY Peanut Butter until completely mixed.

Add Cocoa Krispies, stirring until well coated with syrup mixture. Press into greased 8 or 9 inch square pan. Cool at room temperature 20 minutes. Cut into squares.

SO SIMPLE EVEN AN ADULT CAN MAKE THEM!



IF YOU LIKE PEANUTS — YOU'LL LIKE SKIPPY!



AT ARMY MISSILE AGENCY IN ALABAMA, TECHNICIAN ADJUSTS ONE OF EIGHT ENGINES ON SATURN CLUSTER DESIGNED TO PRODUCE 15 MILLION POUND THRUST

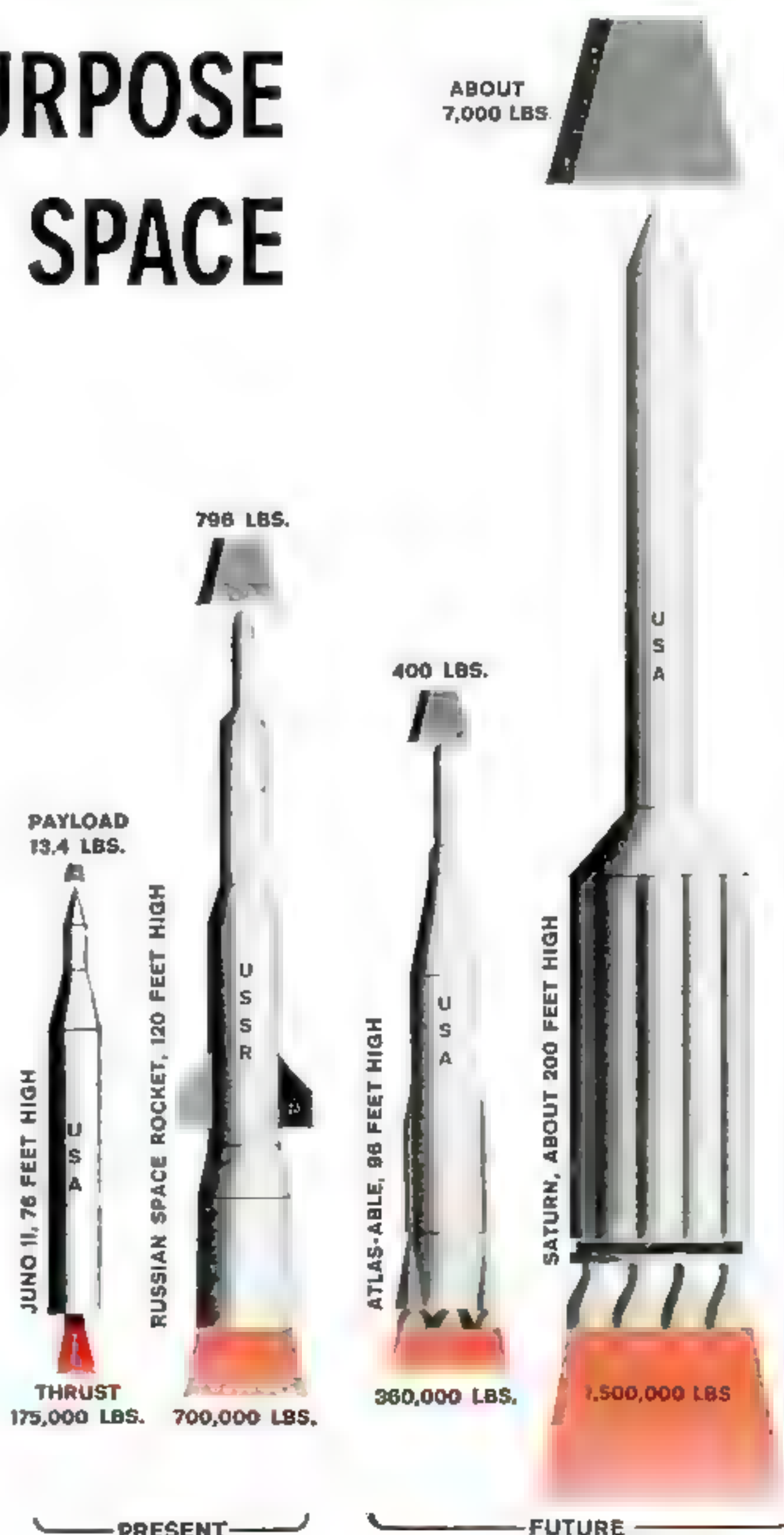
LACK OF THRUST, PURPOSE KEEP U.S. BEHIND IN SPACE

For the second time in a month the Russians shot a hole right through the U.S. space program. First they hit the moon with an object weighing 858 pounds (LIFE, Sept. 28). Then last week the world watched admiringly as a Russian satellite weighing 613 pounds glided past the moon, circled neatly behind it and then headed back again toward the earth. U.S. scientists praised Lunik III as a brilliant example of rocketry and technical precision. The heaviest object the U.S. had ever shot as far as the moon weighed only 13 pounds (chart at right). It missed the moon by 37,000 miles and went on, like an earlier and far heavier Russian satellite, to orbit around the sun.

The explanation for the Russian successes is simple. Russian rockets have more than twice the power—or thrust—of U.S. rockets and can push far heavier loads into space. This is the result of a mistake in judgment the U.S. made years ago. It decided not to build rockets in earnest until nuclear weapons could be made small enough to be feasible as warheads. This scientific breakthrough did not come until 1953, when the warheads turned out to be so compact that the U.S. could concentrate on relatively small-thrust military missiles like Atlas. The Russians, however, began right after World War II to build rockets without worrying about size and got a huge head start on the U.S. Because the relatively feeble U.S. space rockets can carry only a few pounds of payload, the rocket guidance systems are necessarily miniature and rudimentary. The Russians, able to carry big payloads, can load them with the big guidance mechanisms that can run circles around the moon—and U.S. rockets.

The U.S. is trying to catch up in thrust with the big engines shown on these pages. It must perfect these and even larger engines before it can launch space platforms or explore the moon. But the U.S. is at least two years behind Russia. In the view of many U.S. experts it is still moving far too slowly (p. 126). The Russians are still racing. And it is doubtful that they will stop, like Aesop's hare, to wait for the U.S. tortoise.

DISCREPANCY IN THRUST between U.S. and Russia is shown in first two rockets on chart at right. Each rocket performed similar feat of putting satellite into orbit around sun, but Russian rocket was more powerful. U.S. Atlas-Able rocket blew up before first test. U.S. Saturn cluster is still under construction.



NEW BABY?



Formulette packs a college education with its nursing products! Special gift certificate starts a \$500 college or career policy for your new baby.

The finest baby nursing equipment and the start of a college education in one Formulette package! A special gift certificate inside, and only \$1, pays the full premium to baby's first birthday. At age 18 your child receives \$500 cash for college or career! Grandparents, uncles, aunts, friends can start a Formulette College or Career program for any baby. Underwriting this significant project along with Formulette, is the Life Assurance Company of Pennsylvania. In addition, every participating child will be eligible for the annual \$1500 Formulette Foundation Scholarships. Make your baby gift a gift of success, give the present that insures his future.

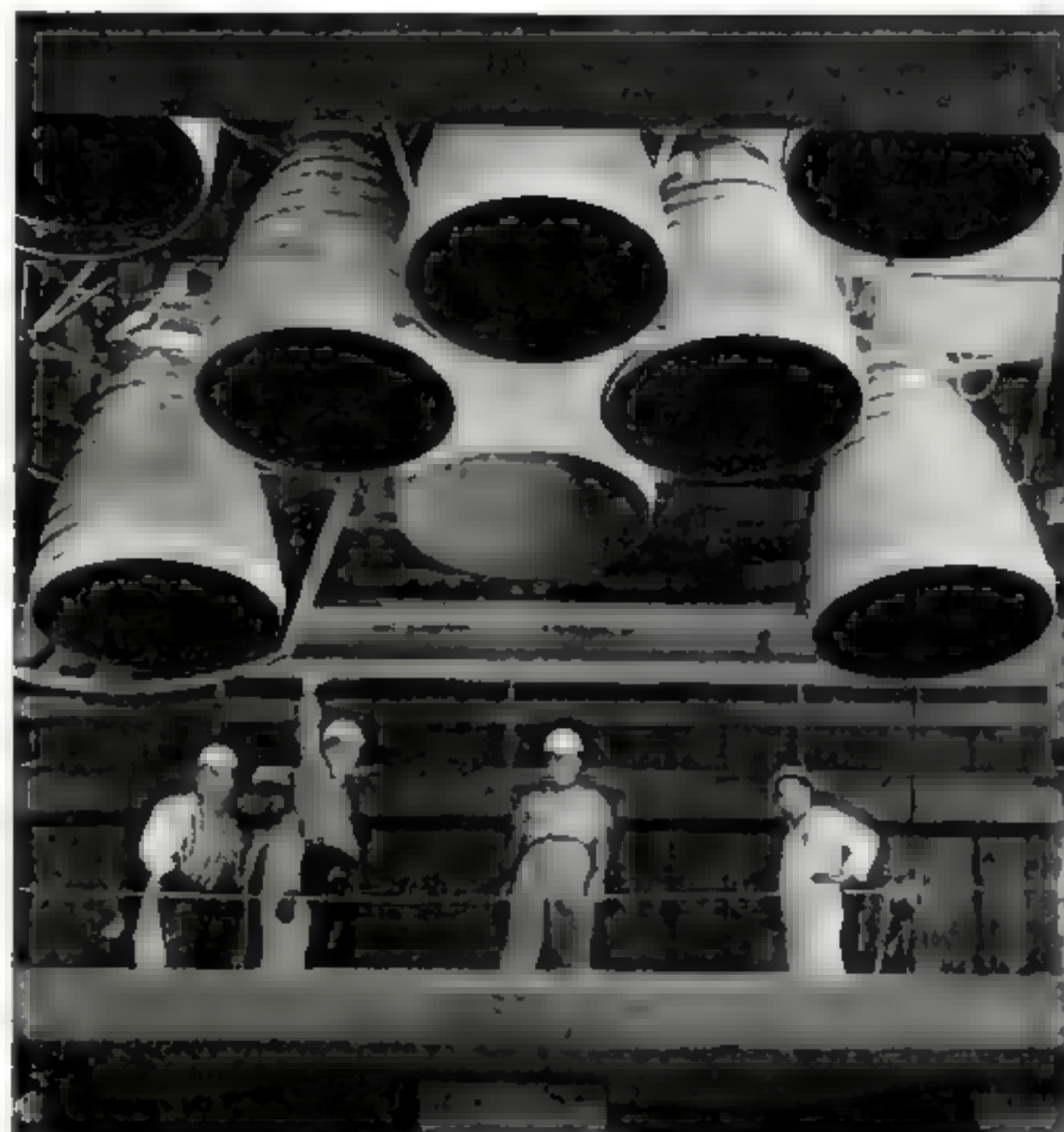


Complete Nursing Kits
Hot Plates Electric Sterilizers
Bottle Sterilizers Bottle Warmers
and a complete line of
Nursing Accessories available
wherever baby products are sold



FORMULETTE ■ THE MOST TRUSTED NAME IN BABY NURSING EQUIPMENT

LACK OF THRUST CONTINUED



SATURN CLUSTER of eight modified Thor-Jupiter engines with a total thrust of 1.5 million pounds is mounted for test. It has not yet been fired.



TEST STAND MODEL shows Saturn cluster of rockets (left) and Jupiter IRBM. Saturn will have at least two additional rocket stages on top of cluster.

CONTINUED

WHO ELSE BUT ZENITH

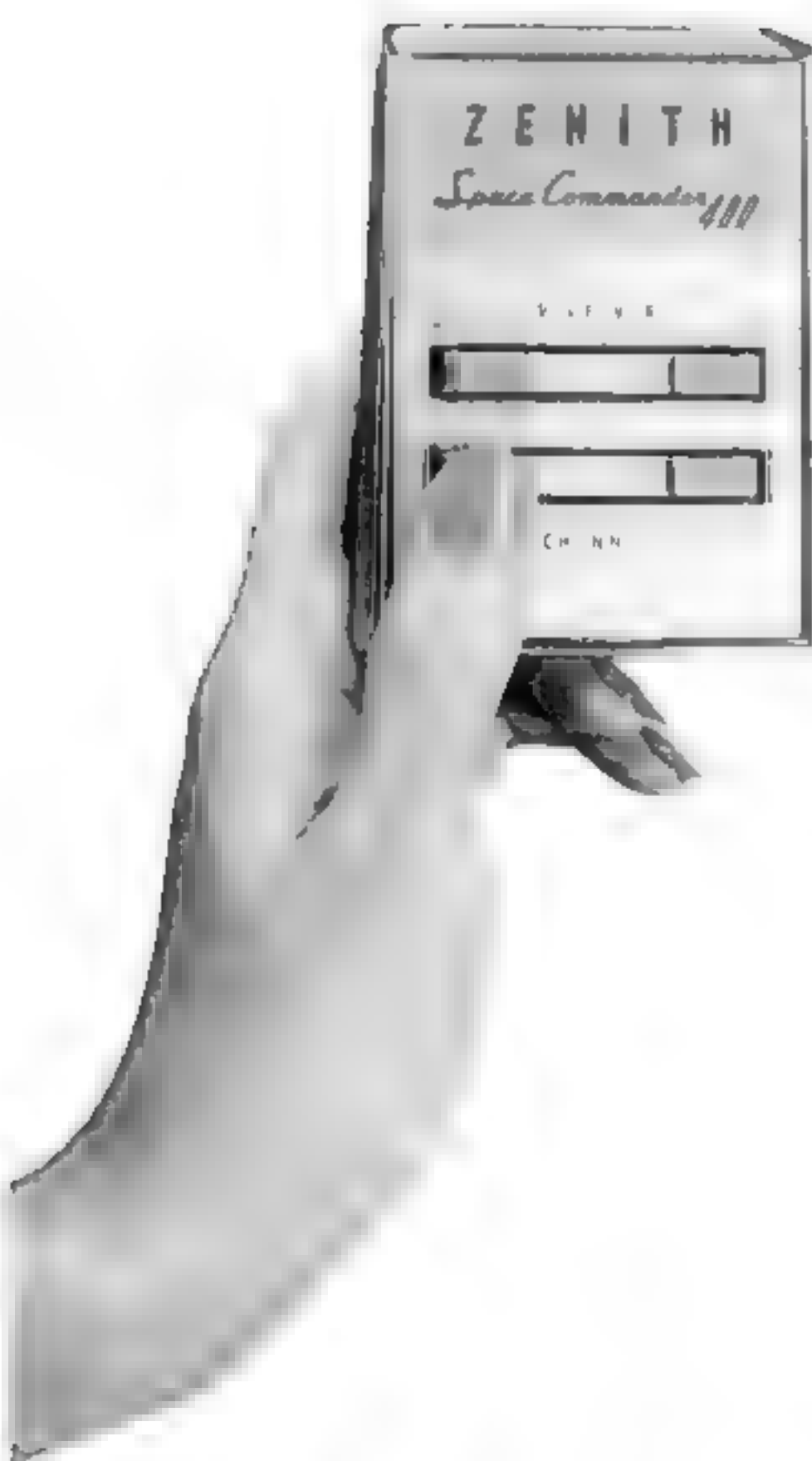
—the people who developed and pioneered easy-chair TV tuning—could bring you the world's most relaxed way to tune TV. Or give you such assurance of trouble-free performance. Zenith's original and exclusive Space Command® remote control TV tuning has been proved in hundreds of thousands of homes for millions and millions of hours. Another example of Zenith quality.



JUST TOUCH A BUTTON to tune TV from across the room with silent sound. Space Command turns TV on and off, changes channels, adjusts volume, shuts off sound while picture stays on! No cords, no wires, no batteries. Not an extra-cost accessory—it's built right in.

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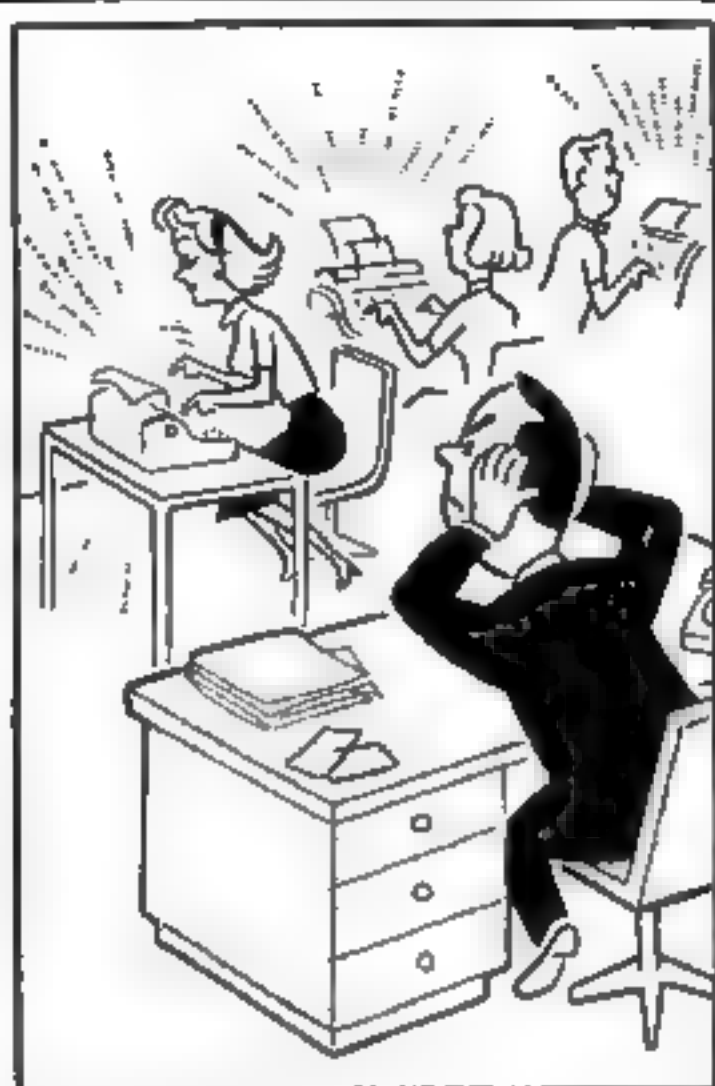
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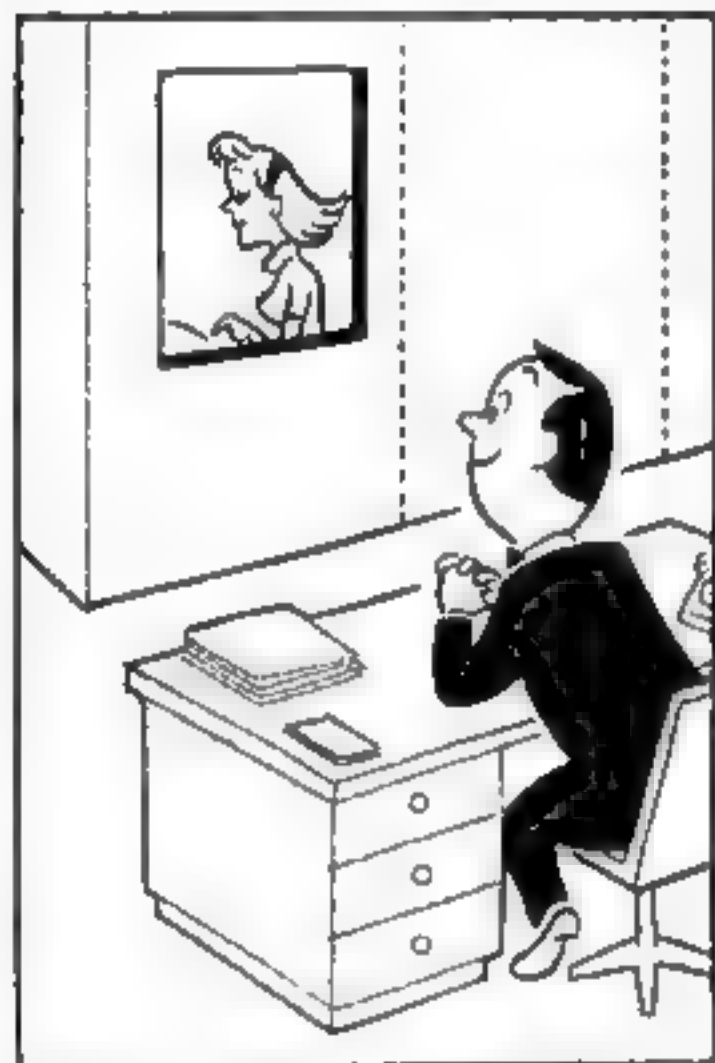
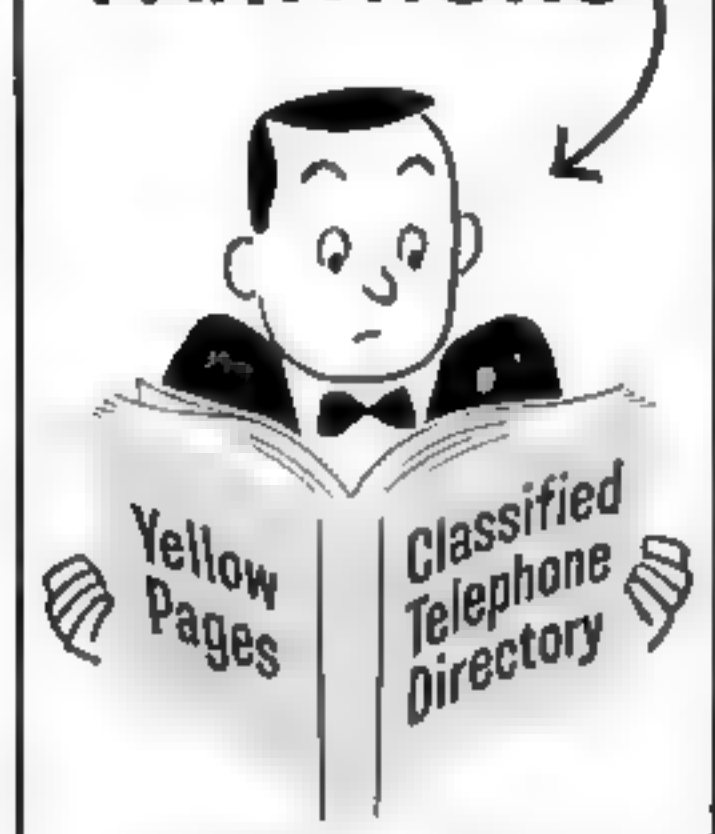
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LACK OF THRUST CONTINUED



FAMILY OF ENGINES, all made by North American Rocketdyne, is led off at left by experimental E-1 with 500,000-pound thrust. Biggest engine ever tested in U.S., it is prototype of F-1 which will have 1.5-million-pound

thrust. To right are Atlas main engine (150,000 pounds), Thor-Jupiter engine (150,000 pounds), Atlas sustainer (60,000 pounds), Redstone engine (78,000 pounds). Men are Rocketdyne manager, Air Force and Army observers.

INADEQUATE ARSENAL, SEVEN ANGRY MEN

In the race to catch up with Russia, the U.S. has the tools and the know-how. It lacks decisiveness and a compelling sense of urgency to put the tools and skills to immediate and imaginative use. One big stumbling block is the U.S. administration of space projects. They are still parceled out between competing civilian and military agencies. There is no central ruling authority—except the White House—and no pressing timetable for what the U.S. would do in space even if it had the thrust to get there.

The U.S. Army Ballistic Missile Agency, for example, is building Saturn, a complex cluster of eight engines adding up to a whopping total thrust of 1.5 million pounds. A huge single-chamber rocket with the same thrust is being built by North American Rocketdyne for the National Aeronautics and Space Administration. But though either vehicle could put a scientific payload into space weighing about 10 times as much as the heaviest object the Russians have launched, neither project is being pushed or financed to the fullest. Both are on the back burner.

The lackadaisical progress in improving the inadequate U.S. rocket arsenal aggravates and frustrates even the experts. Last week some 600 top military and civilian experts in the field of rocket propulsion met in Boston for a conference on the subject. Most of the proceedings were secret. But there was no secret about the scientists' view that the U.S. is lagging in space unnecessarily. One general expressed the fear that the big Russian advances into space might give them a corner on valuable basic research. "If you don't draw to an inside straight," he warned, "you'll never fill it." Air Force General Homer Boushey, introducing a panel of seven experts, said, "We are seven angry men."

A noted scientist in the panel, Dr. Arthur Kantrowitz, insisted the U.S. can close the rocket gap only if it makes an all-out effort. "What's holding us up," he said, "is only the decision to do it. . . . I like the notion that we constitute seven angry men. I'd like to see if we could make it 170 million angry people—angry at being second in space."



"SEVEN ANGRY MEN," space experts meet at Boston conference on propulsion. From left: Clarke Newlon, executive editor of *Missiles and Rockets* magazine; Dr. Thomas Smith, University of Oklahoma; Brig. General Homer

Boushey, Air Force director of advanced technology; Dr. Arthur Kantrowitz, Avco-Everett research lab.; Brig. General Benjamin Holzman, Air Force research chief; Prof. Horace Gilbert, Caltech; Air Force Colonel Robert Christy.



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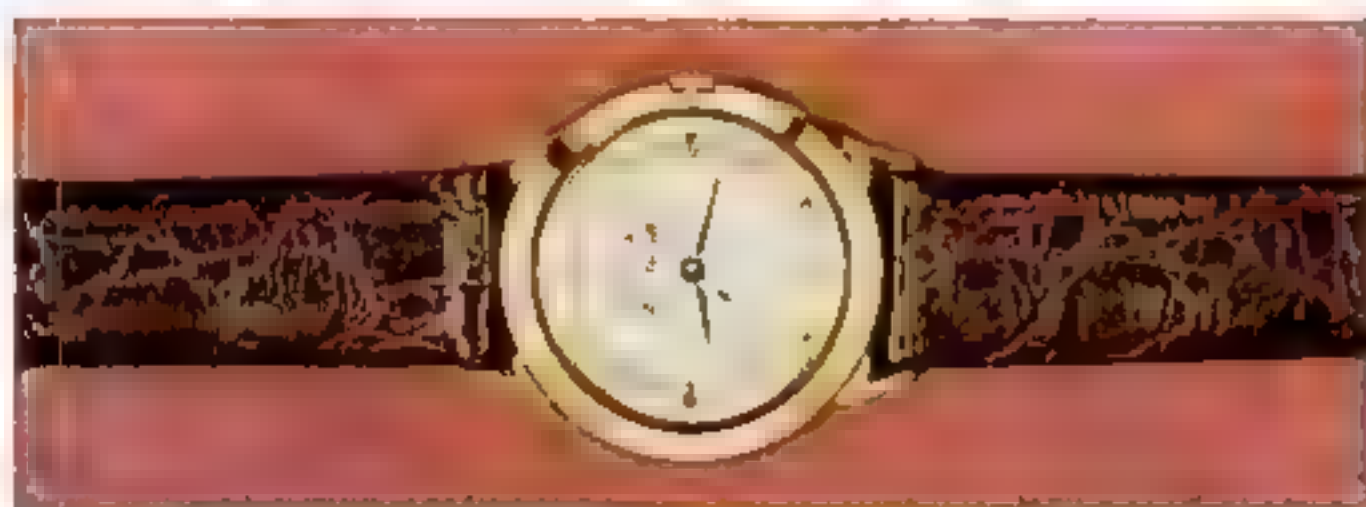
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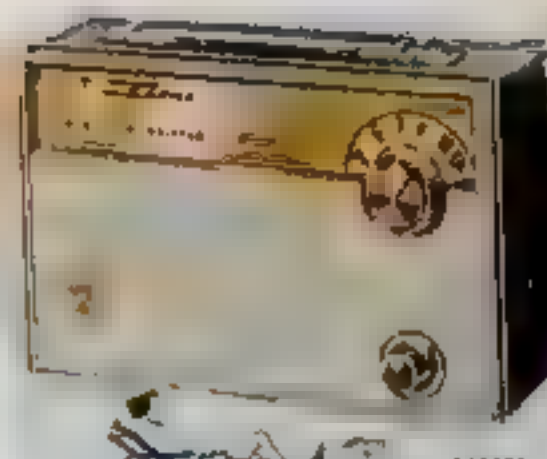
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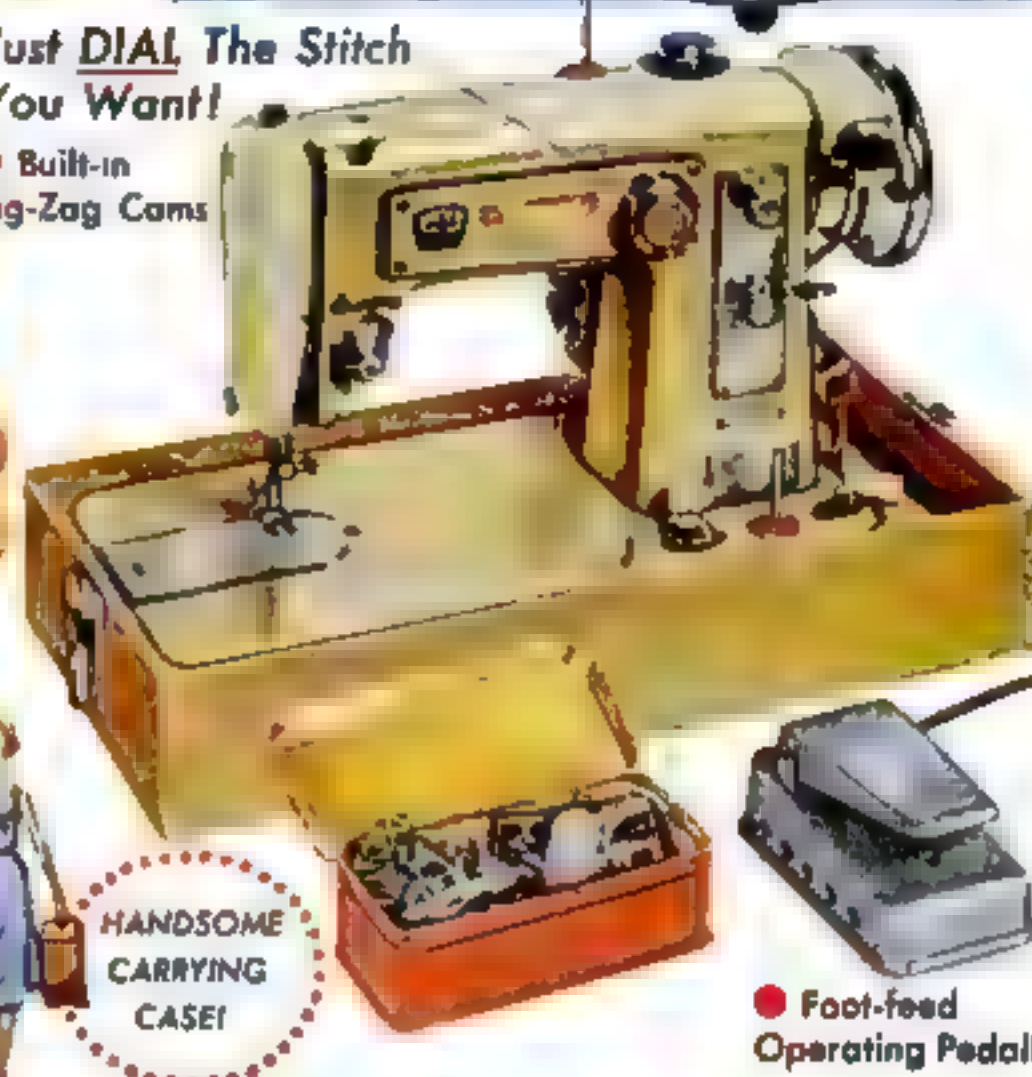


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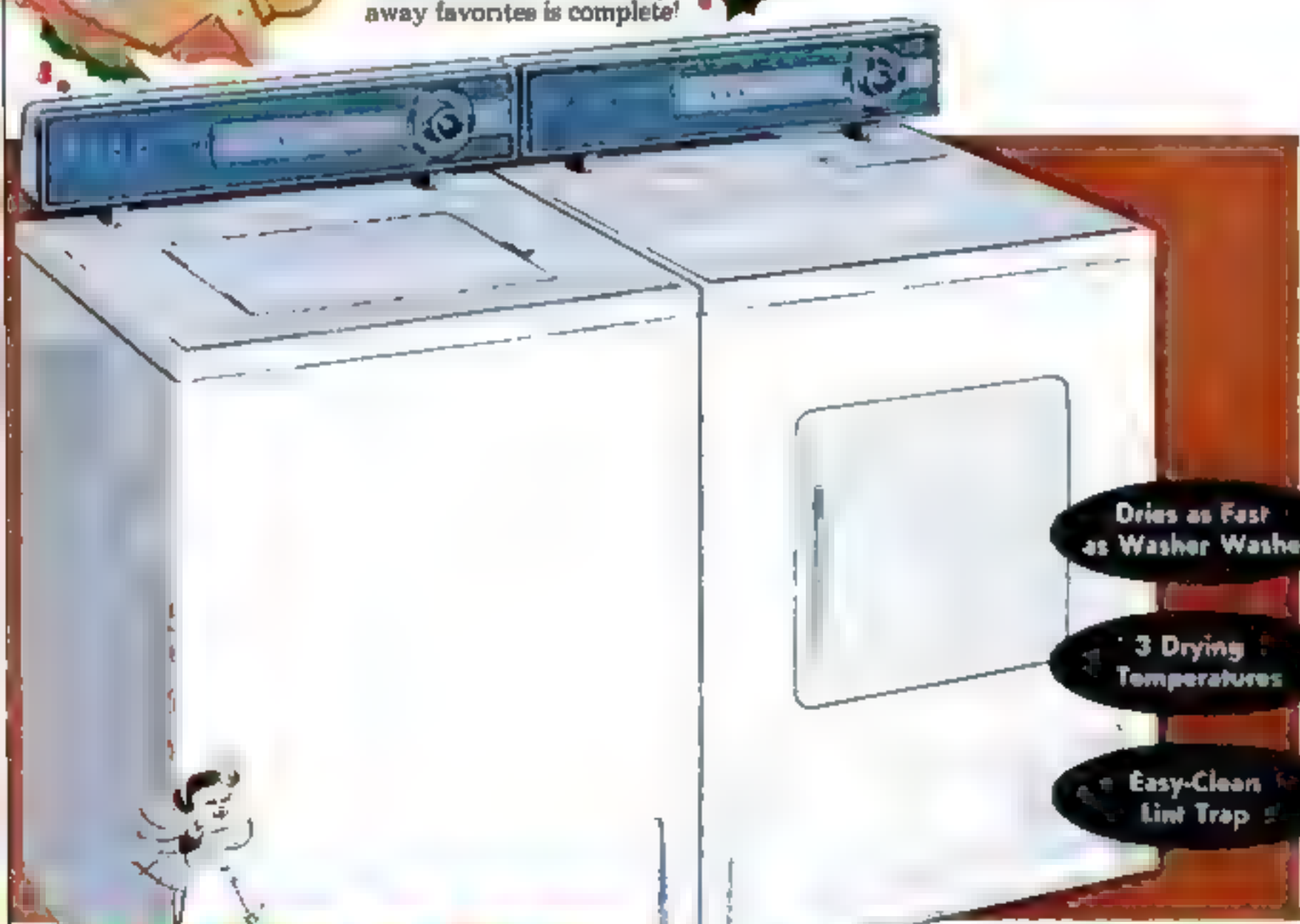
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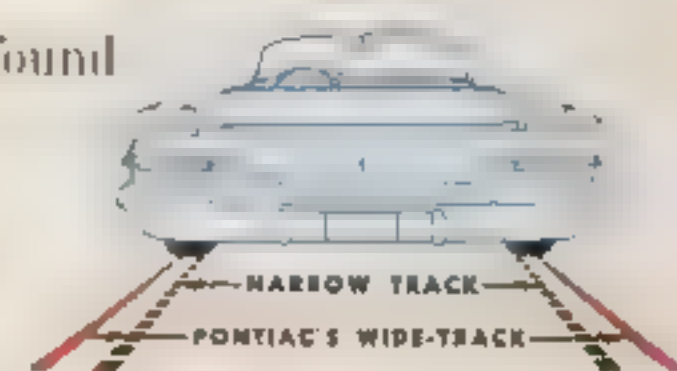
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Find the ball if you can

One of the strange things about the Series, Stengel thought, was the way balls frequently got lost, in

the Los Angeles Coliseum, against the backs of shirt-sleeved spectators who filled the huge park.

'CHICAGO IS WHAT YOU'D CALL STAGNANT'

by CASEY STENGEL

YOU'VE got to say in the World Series just concluded that Los Angeles outplayed Chicago on the sunny days and also on days not so sunny. You hear so much about the bad sun in this Series that you've got to think it's a new invention instead of being here since the beginning of the world. Outfielders lose fly balls in the sun, and base runners get their heads baked being left out in it, and they make more misplays than you'd expect in championship competition. But there's also a number of what you'd call heroes.

They are the men who execute splendidly with the bat, like Lollar of Chicago, who hits the ball three-quarters of a mile with two men on base to tie one game, only then Hodges hits one a mile and a quarter to win it for Los Angeles. Or there are men who perform in an amazing manner on defense so as to really handicap the opposition.

Now I'm an expert on heroes. I've managed a considerable number of them in World Series competition and once, back in 1923, I was a hero myself. That was when I hit two deciding home runs against the Yankees for the Giants. And what did everybody say? They said, "My goodness, did he hit the home runs? I thought Kelly would hit the home runs. I thought Bancroft would hit the home runs.

I thought Meusel would hit the home runs."

Finally it looked like the men that they had predicted, the men that they had scheduled to do the amazing things, they were handicapped and I became the star. But I'll have to say that before the Series ended that year, Babe Ruth came to bat and he got three home runs and wiped away my two.

Now they had two men last week who did the big job and became heroes, but not with the bat. Both wore Los Angeles uniforms and one that you couldn't help but notice. He is a relief pitcher who wears No. 51 and his name is Larry Sherry. The minute Mr. 51 comes in and starts pitching, the White Sox let up in their work at bat. It looks like he gets you out one, two, three and that's all it requires for an inning.

He appeared on the scene four times and he was tremendous. He no doubt realizes it and it seems to

SPORTING STRAW HAT IN L.A., STENGEL PEELS FOR REPORTING CHORES



CONTINUED



SERIES STAR to Casey was Dodger relief pitcher Larry Sherry, who figured in all four Dodger wins. Here he watches Sox fly that was the last Series out.

STENGEL CONTINUED

hang in his mind that there's nothing in front of him to worry about, and that's the way I would say he looks when he enters the diamond and takes the pitching mound.

"Boy," he says, "that plate looks very small to the hitters, but it looks very big to me." So it looks like the plate is too small for the batter, but it is really very large for him because he can sure fire that thing over the plate except for that one time when he hit Mr. Goodman, and when he hit him the ball bounced 45 feet.

I would say it's amazing that he can come in and instill a club so that the infielders perk up and the outfielders stop fretting, and something happens to the other side which has got up momentum with an attack. Now the hitters are so nervous and get so rattled they can't even watch the signs, and then is the time when they say, "Oh, my goodness, what's going to happen to me?" and the first thing you know, it does.

Now the other thing I thought was great was the fact that the catcher gave tremendous morale to the Los Angeles ball club. If you have a catcher that can throw out the great base stealers that are supposed to be in the American League, like on the Chicago club in which Aparicio has stolen 56 during the season, what do you say if you're on the Los Angeles side?

You say, "This is an inspiration," and they have one in Roseboro, the catcher, an individual who baffled the White Sox and kept them from getting rambunctious on the bases. He knew that this was a base-stealing club, and they had even said in the paper that they were going to cut loose with their base running, and it was very wonderful the way he

threw out Rivera. It was very great, you might say, the way he threw out Aparicio.

By handicapping the base runners and putting restraint on them, Roseboro took the Go-Go-Go out of the White Sox and changed it to Stop-Stop-Stop. Now this is an outstanding thing because it hurt their style of play and what's more disrupted their spirit. Some experts are calling Roseboro a goat because he didn't do much with the bat, but I'd say you got to call him a hero.

Now there're some strange things about this Series in numerous ways because after the first two games it goes to a freak ball park on the Pacific Coast, and we get tremendous crowds in which we have almost 93,000 people on three straight days. Nobody could believe you could get so many in the afternoon with the sun beating down on a person's head where his brains are supposed to be, and stand it for 2 1/2 hours. I noticed a number of people looking like they was famished, and saying, "I can't stand this heat."

What with the ladies and gentlemen wearing different color shirts causing a camouflage in right field and center and behind the plate, any mistakes that's made by a player not catching a fly ball, or not getting a good start for any ball, and any batter that does not hit the ball—they just explain that they can't see because of the background.

Now they have the best alibi in the world, and so do the writers from New York City that came out here—those skilled men—and they forgot to dress for the occasion. Most of them came bareheaded and they made jokes about my straw hat, so I say, "I've been in this territory before, gentlemen. I know what the sun will do to you, and people do fairly well to keep a few trees around to get away from the sun rays, and so if your stories lack the usual

CONTINUED

SURPRISE STAR, IN CASEY'S OPINION, WAS STRONG-ARMED DODGER CATCHER JOHN ROSEBORO (TOP RIGHT) WHO HAS JUST THROWN RIVERA OUT AT SECOND



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DODGER AGGRESSIVENESS, especially among pitchers, was, in Stengel's opinion, one of the big differences between the two teams. Over and over again

L.A. pitchers brushed back the hitters while the more gentlemanly Chicago pitchers didn't. Here a high inside pitch by Johnny Podres pops Landis on the head.

STENGEL CONTINUED

expert class it will be because the sun baked your heads."

The only people safe from the sun in Los Angeles are the two managers, Lopez and Alston, sitting down in the dugout doing the heavy thinking, and I see that they don't make one mistake while executing their moves. But the Chicago base runners ran like they had sunstroke, and the Chicago centerfielder goes to catch an easy fly and says, "Oops, I can't catch it," and he puts his hands over his eyes like the blind monkey and the ball almost falls on his head. But he also doesn't get too good a start on the ball even back in Chicago, so you might say it isn't only the sun. Just the same that California sun was so bad that even the Los Angeles centerfielder, who's used to the park, loses two in the sun but finds them again at the last instant to keep from getting brained.

Now everybody likes playing in their own ball park because it's like sleeping in your own bed, and when the Series moved to Los Angeles the home team got to be the bravest men you ever saw. The Los Angeles infield, which played like what you call a sieve in Chicago, began making double plays, and they did it just nonchalantly: catch the ball, toss it to the next man and complete the play. But the Chicago infield, which looked so dapper and so dan on its home lot in the first two games, turned into a sieve.

The reason was that the diamond in Chicago is very hard and slopes downhill from the batter whereas the diamond in Los Angeles is very slow and slopes uphill. You wouldn't say it's a plowed field exactly, but the lawn is very close together in which the grass is what makes it tight, and when the ball gets through this here grass, it has to hit the dirt infield and it takes on some speed.

Good pitchers can win no matter where they are, and they can get good hitters out. But in a park like Los Angeles you're better off when you pitch low unless you got terrific stuff.

Those Chicago pitchers looked at that silly screen in left field and you could hear them saying, "They'll hit 500 home runs a year over that." So being tremendous low-ball pitchers, especially Shaw and Donovan, they threw stuff that breaks down and makes the batter top the ball for a grounder, or what we call a "dirter."

Now a dirter is very valuable in baseball because you have a third baseman, you have a catcher, you have a second baseman, you have a first baseman, you have a shortstop, and you also have a pitcher. That makes six men to handle dirters, so in Los Angeles why fool around with the outfield where you got only

two men plus the handball player who catches them off that screen in left. Well, Chicago's pitchers were pretty successful in throwing grounder pitches, except that their infielders couldn't field them. So they blow two games in Los Angeles that might have been won except for their sieve infield, and they tried hard to lose a third which they win 1-0 like genuine hitless wonders.

All this time, with the sun blistering their brains and the shirts in the stands bothering their eyes and Roseboro chopping down their base runners, the Chicago club is looking what you'd call stagnant, and Los Angeles is doing

CONTINUED



HIT BY A PITCH during third game, Sox's Billy Goodman is helped off the field by his manager, Al

Lopez (right). Pitcher Larry Sherry was trying for inside corner of plate, got Goodman's leg instead.



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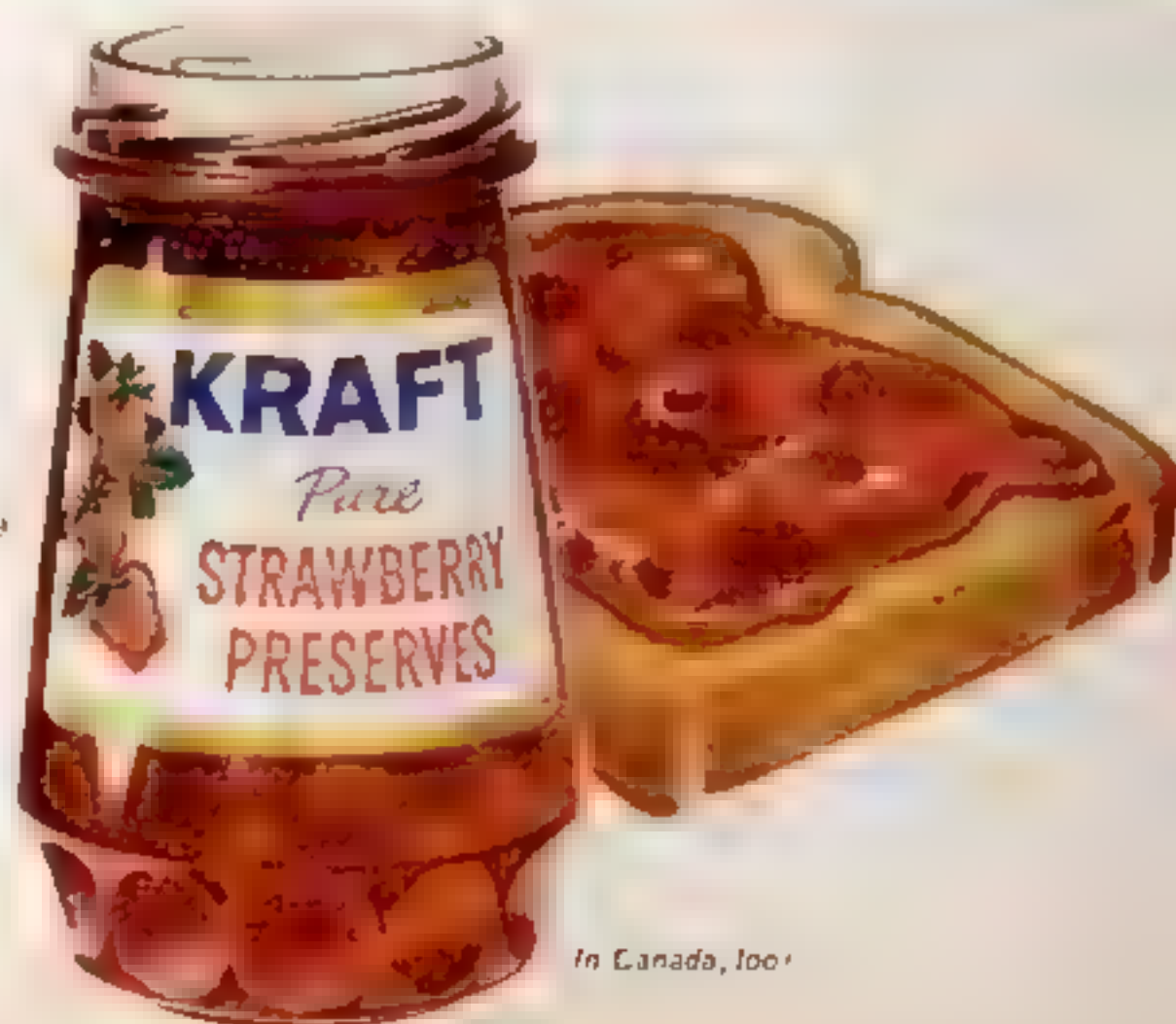




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STENGEL CONTINUED

things to handicap them. I can tell you, though, this can be deceptive because all the time that the Chicago club is laying in the weeds and appearing relaxed, they are alert and thinking. That's their style of play.

The manager says, "Think," and that's what they do. They're thinking. "If the ball comes to me, what do I do and where do I throw?" They don't yell much. They're thinkers rather than yellers, and they look like little gentlemen next to Los Angeles, which is very aggressive. On bunts the Los Angeles first baseman and third baseman are charging almost into the plate. There's a cure for that. You swing and let go of the bat so it flies right at the third baseman's head. Then you say, "Oops, I'm sorry." But Chicago doesn't do this.

Los Angeles is attacking them and Roseboro is the most aggressive. On occasion he has sneaked down behind the hitter who had just got to first base, which happened one day when he tried to catch Fox after he was rounding the bag. He didn't just try to catch the ball. He blocked the bag and played "bumpty-bump." That means that before he has the ball in his hand, he bumps you if he can. So Roseboro did quite a bit of this besides throwing out base runners, and it is noticeable that Chicago is playing a nice clean game. But Los Angeles has got so aggressive that they're attacking those men when sliding into second and they bodily went into several men in which the infielders dropped the ball.

That's what you call a good contact. You're allowed to do it, but if they continue that stuff, you're supposed to intercede at times and say, "Ah, if that's the way of playing fair, I'll play fair back with you," and you do the same. In other words you bump each other. You play bumpty-bump and when you slide, you slide right at their throats, and you retaliate.

Then every time I look around I see the Chicago hitters leaning back or hitting the dirt. Now if you're a pitcher and you seem to

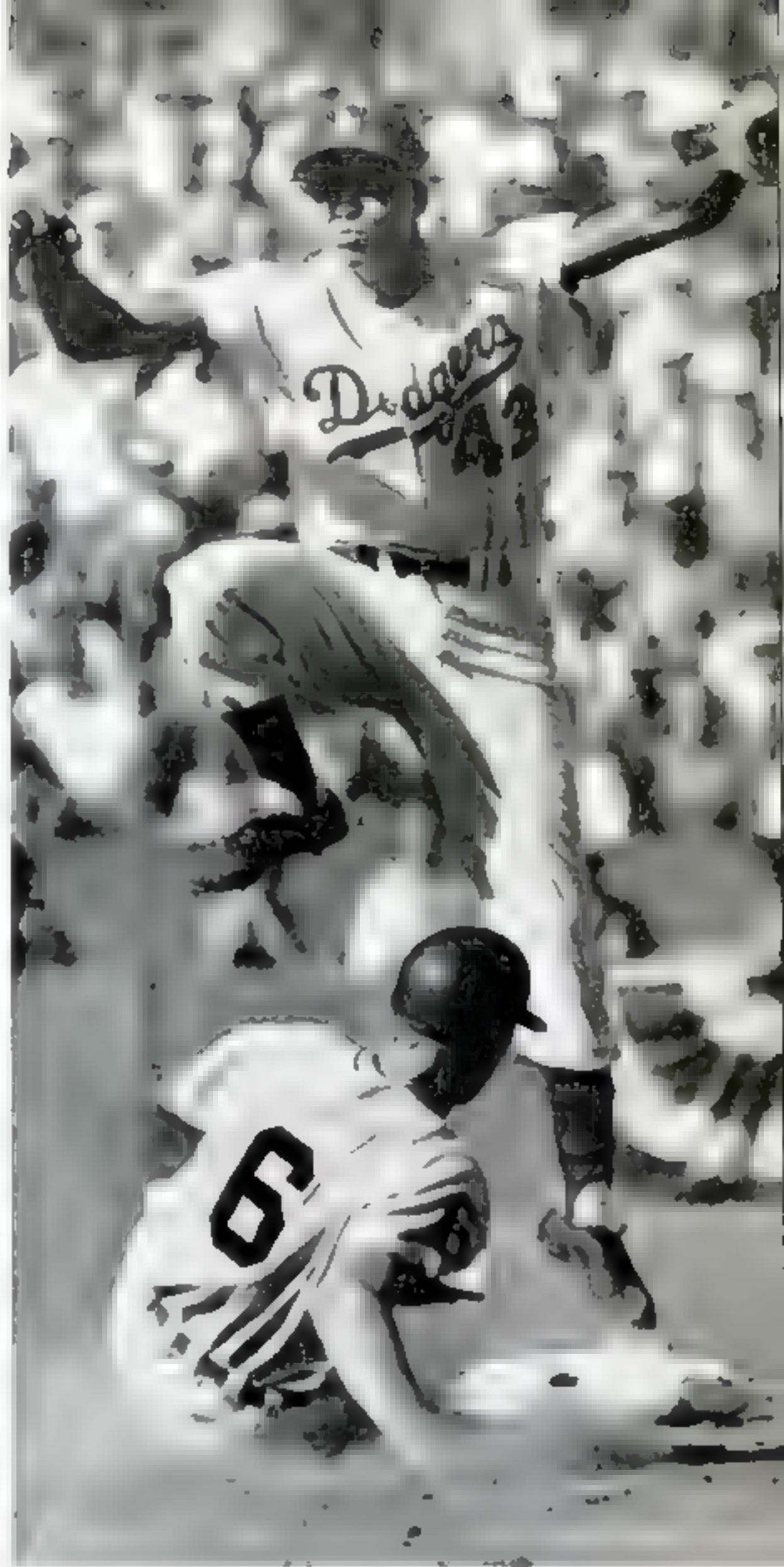
be as good as the Los Angeles pitchers are, I would say that they're doing a good job of brushing the hitters back. That's when you pitch in close to a man and we call it "shaving him," so they tried to shave some of the Chicago hitters. Drysdale and Koufax and Mr. 51 threw very close to their necks and very close to their body. And it must be that they are very skilled because with two-and-two on the hitter, or even three-and-two, they can throw a curve ball over the plate and don't walk many.

Any aggressive manager wants that style of play. But except for Wynn I don't see the Chicago pitchers shaving anybody, so the Los Angeles hitters are leaning into the plate, and when they get ahold of a pitch that stays too high, they're trouble.

After winning one game in their home park and one in Los Angeles, the Chicago club forces the Series to go back to Comiskey Park. Now they're braver. They're back on their own diamond and they're going to do the tremendous job of winning the last two games. Only they don't.

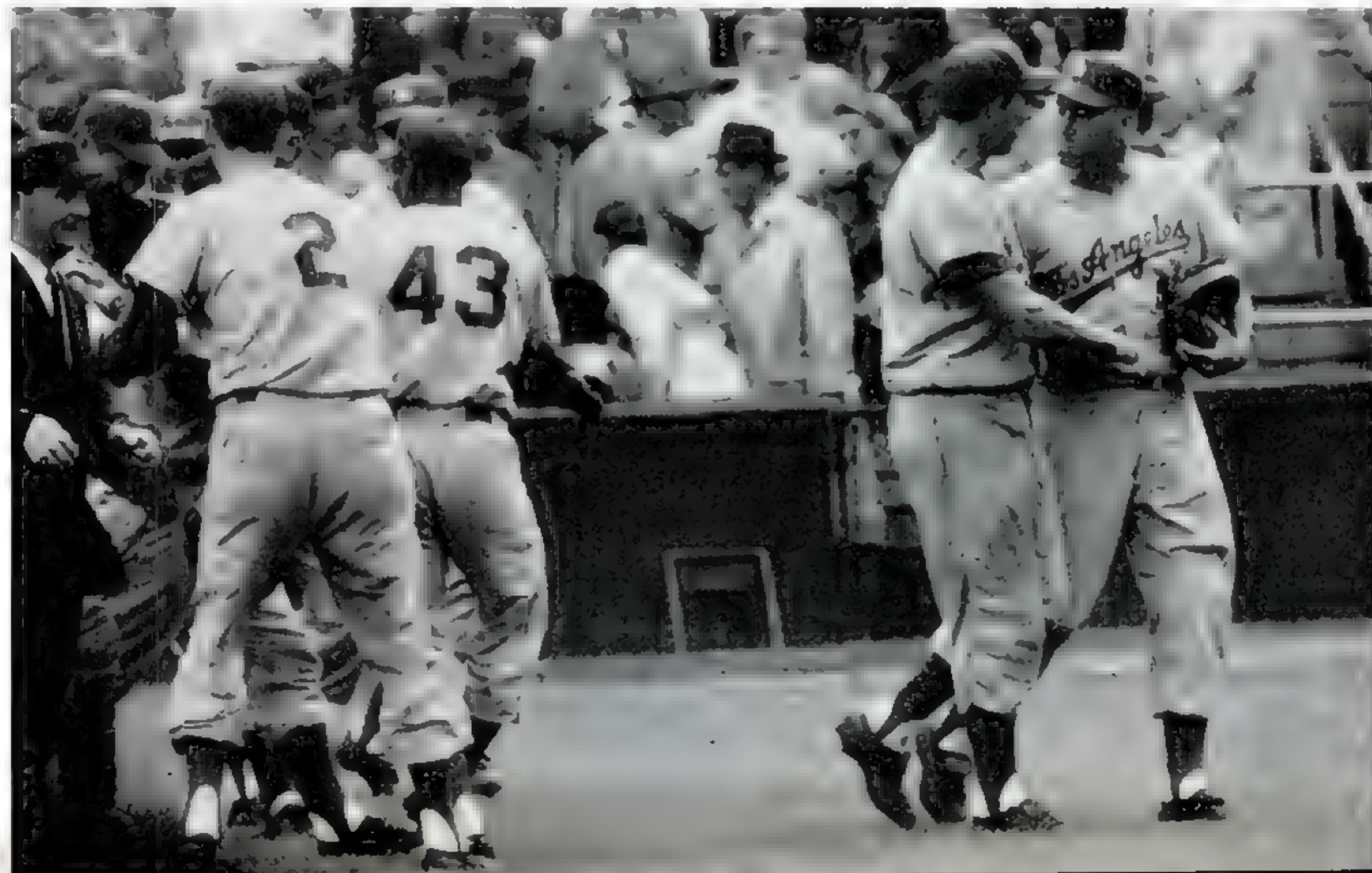
Their big man on the mound, Early Wynn, looks as mean as ever, but his arm is tired after all the overwork he's had all season and they get to him early. They bring in Donovan who's done such a tremendous job in two Series games and he can't get anybody out. The score is 8-0 Los Angeles before the Sox get a rally going. Then all Los Angeles does is signal down to the bullpen for Mr. 51, and that's it, brother. He rears back and fires that ball right at that home plate, and the batters just do not seem to be able to do anything. So Los Angeles wins the Series in six games.

You have to say they deserved it, playing as they did, because every man in the Los Angeles lineup executed better than every man for Chicago, except at second base. It's a great thing for the fans in Los Angeles, having a world championship flag in their park, as I realize everyone is interested in baseball to a great extent. Being world champions is a great thing to become and a sad thing to lose, as I know.



FAST INFIELD PLAY of Dodgers snafu on Series. Here, leaping high to avoid Goodman's spikes, Dodger star Charlie Neal completes double play.

SPLITTING OFF FROM THE PACK, OLD PROS GIL HODGES AND DUKE SNIDER CONGRATULATE EACH OTHER IMMEDIATELY AFTER THE FINAL LOS ANGELES VICTORY





SATURDAY NIGHT CALL brings DeLaurel, unrequested, to see H. C. Krause six weeks after second heart attack. Footbath was Krause's own idea, to

relieve an itching rash, the side effect of a drug. DeLaurel told him to stop drug, use another for rash. "I knew you'd know what to do," said Krause.



TALKING TO NERVOUS PATIENT ON PHONE, HUGH

NEW KIND

Part two of LIFE's series

Shortly after 6 o'clock every afternoon a large 48-year-old Louisianian named Thomas Hugh DeLaurel takes off his horn-rimmed glasses, settles back in his chair and starts making telephone calls. Often, as he talks, an enormous grin spreads over his face. He has been working hard since 6 a.m., but in each call he is careful to be relaxed and friendly, for these calls are mightily important. On the wire are his patients in the city of Lake Charles (pop. 68,000).

Hugh DeLaurel is a doctor, trained as an internist, a specialist in internal medicine. He considers his field to be "all the contents of



DE LAUREAL PUTS HER AT EASE BEFORE ANSWERING FEARFUL QUESTION ABOUT A MALIGNANCY. "IF YOU HAVE ONE," HE SAYS, "DON'T WORRY, I'LL TELL YOU"

OF AMERICAN FAMILY PHYSICIAN

shows how an internist with a personal touch fulfills many patients' needs

the skin." He does not, however, do surgery, set bones or, as a rule, treat children. As a specialist he is consultant to other physicians but he has become just as much the personal medical adviser to many families.

This Louisiana doctor's life and work illustrate part of the answer to the crucial question LIFE posed last week in Part I of this series, "You and Your Doctor." The question is: how can today's physician restore his bond with his patient and improve his practice of medicine, despite the advances of science and the trend toward impersonal care. Dedicated and able,

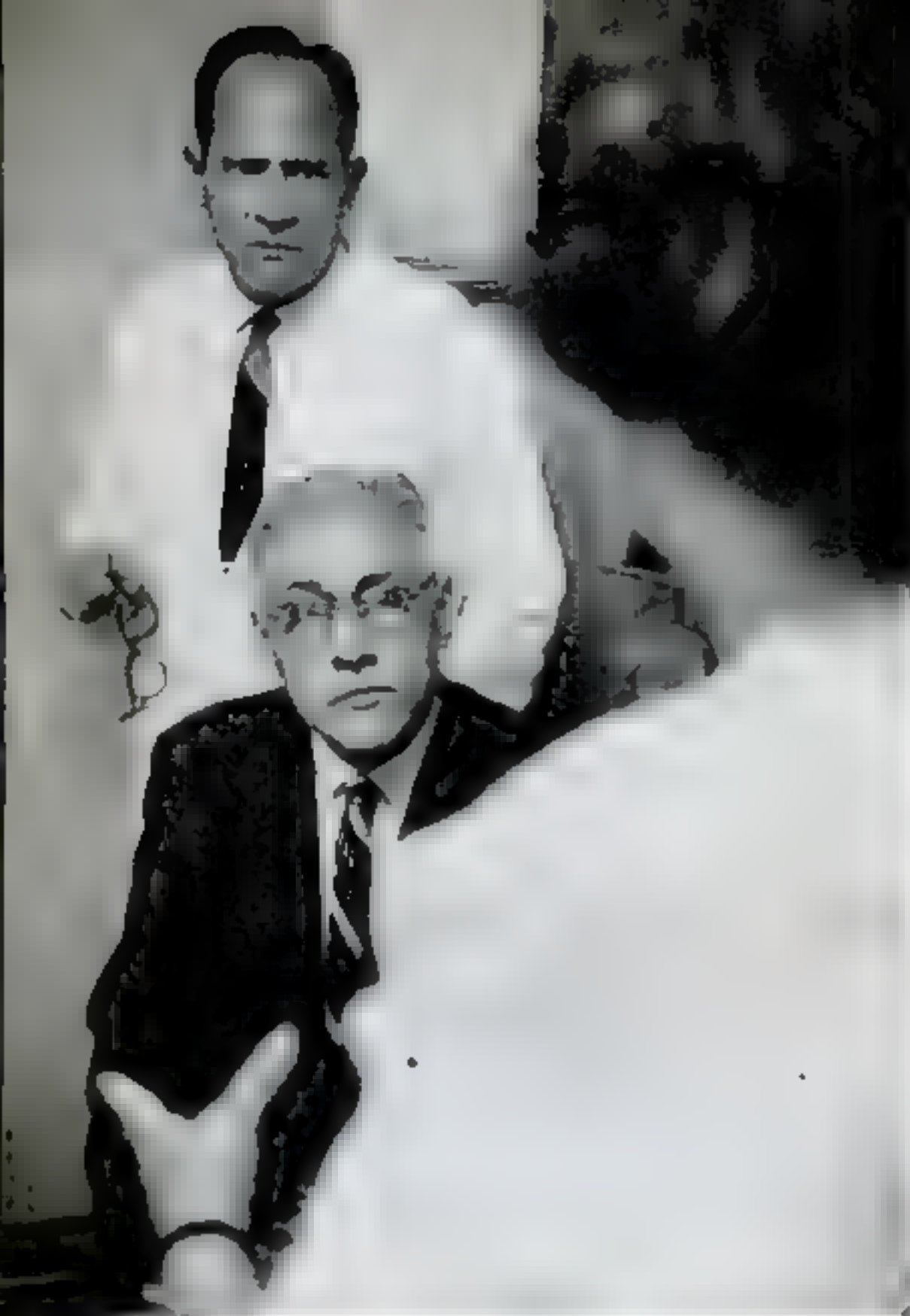
Dr. DeLaurel typifies the better performers of a new role in U.S. medicine: the family doctor, modern style.

Son and grandson of horse-and-buggy doctors and trained in the years sulfa drugs were first used, Dr. DeLaurel is imbued with both the science and the art of medicine. He has the energy of a colt. "He must have cast-iron arteries," says a fellow doctor. "Otherwise, he would have had a thrombosis long ago." Up at 6 to read medical journals, he is known as "the first doctor at the hospital in the morning to see his patients." Mornings and afternoons he

examines patients at the clinic (*next page*), then at last gets to his phone calls. Finally he goes home for a warmed-up supper—and out again to visit patients.

After 19 years Dr. DeLaurel has won a secure place in Lake Charles life. He has been president of the Calcasieu Parish Medical Society, is this year's President of Staff at Lake Charles Memorial Hospital, is on the town-council board. But the preponderance of his time and effort is spent with individual patients, as he uses the doctor's many skills, both old and new, to diagnose what is wrong with them.

Photographed for LIFE by PAUL SCHUTZER



CALLING IN COLLEAGUE on puzzling case, DeLaurel stands by Surgeon Walter Moss. Patient has backaches; other doctors did not help. Moss advises lumbar-sacral X-ray.



IN CLINIC'S LAB Dr. DeLaurel writes out a prescription for a heart patient. The 10 doctors now have \$296,000 invested in their clinic's facilities and have 21 employees.

10-DOCTOR CLINIC started in 1950 when Surgeon Moss persuaded young Dr. DeLaurel to join him in practice. At left are Obstetrician M. M. Milder (front) and Surgeon L. K. Krapp. On right, from front, are DeLaurel, Internist A. L. Lester, Obstetrician R. L. Benedetto, Pediatrician W. E. Perry Jr., Dr. Moss. Three doctors were away



STUDYING X-RAYS OF BACK PATIENT THEY HAD SEEN (LEFT), DE LAUREAL AND MOSS FIND NOTHING

Colleagues to consult with and





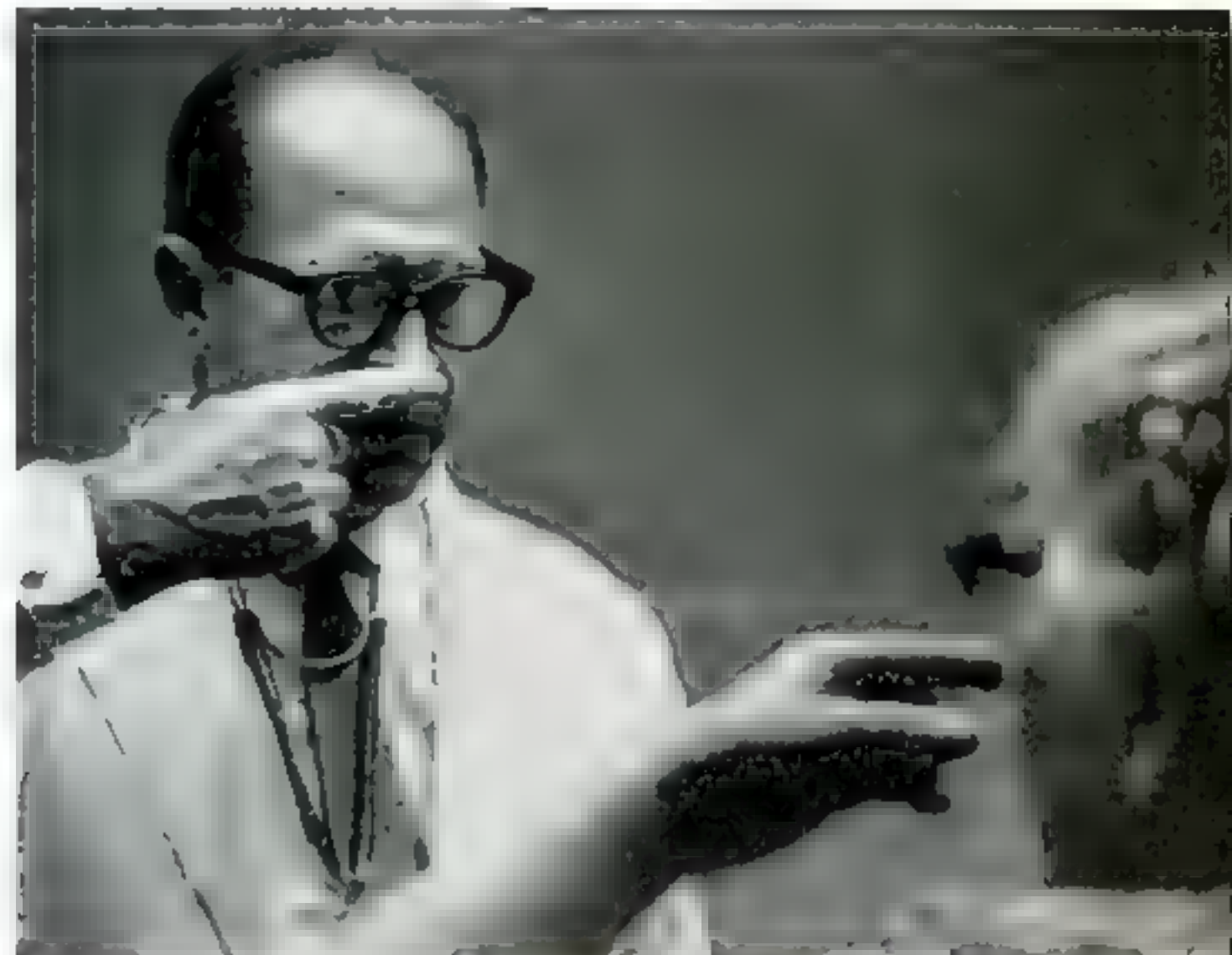
BUT MOSS ADVISES HER TO SEE ORTHOPEDIST. THIS LEADS TO ANSWER: OSTEOARTHRITIS

plenty of time for diagnosis



At the Lake Charles Medical and Surgical Clinic, where he is the senior of three internists, Dr. DeLaurel is known to patients and colleagues as a slow diagnostician. "Getting the history of the patient is the heart of the diagnosis," explains DeLaurel. "You have to listen to all the symptoms, although they are not all significant." He is equally deliberate in the physical examination that follows the interview. "When you learn to do this right you don't try to find any short cuts—it takes a few minutes longer this way but it contains a wealth of diagnosis." Laboratory tests are next. But 90% of the time the tests and physical examination merely confirm what he has already deduced about the patient's condition during the painstaking interview.

DeLaurel then faces the problem of what to tell the patient. Nearly always he is frank, explaining all he has found. "Most people really want to know," he says. "Many are in a frenzy until they know what they have. Then—good news or bad—they accept it and are relieved."



TOUCHING NOSE. DeLaurel asks Mrs. W. J. Gayle to do like wise—to test coordination. She has hypertension and he wanted to rule out the chance she had had a small stroke. She had not



FLASHING A LIGHT into throat of Mrs. F. J. Chalky, a school teacher, who is in for a regular check-up and complains of sore throat. DeLaurel expressively asks her to open wide, say "Aah."



FEELING THYROID of Mrs. Olin Hardy, he probes gently for any abnormality as part of physical exam. Although she told him in interview she once had a dizzy spell, he finds nothing wrong.

The ill, the well and those with worries —equal care for all



REASSURING THE RELATIVES in hospital hall. DeLaurel tells Mr. and Mrs. Garland Hayes that her cousin, Daisy Welsh, is going to be all right after a bad fall. When they know facts, they say, "All right. You're the boss."



HOLDING HAND of Daisy Welsh, who has broken hip and thrombophlebitis, he says, "You're all spruced up today." Miss Welsh, whose cousins are in picture (left), said his visit made her feel better.

COMPLEX CASE (below) is Allen Medus who has bronchitis, arthritis, a spastic colon. "I've had enough of this," says restless Medus. DeLaurel says he should improve, but does not promise a quick cure.





LIFTING HEAD of 18-year old Gloria Richard, to rule out diseases like polio, DeLaurel ponders cause of headaches. Although he thinks it may be simple nervousness, he postpones judgment pending more tests.



LISTENING TO LUNGS (below), he checks carefully for tuberculosis or lung cancer in construction worker O'Neal Darby, referred to him by a general practitioner. He ruled out lung cancer, scheduled more tests.

STUDYING TONGUE of Mrs. Della Jones, who is to have an operation for gallstones next day—the doctor checks to see if she is in shape for surgery. "You can tell a lot from a tongue," says DeLaurel.

SISTER SUBJECTS (below) are Cindy, 14, and Pat Wehner, 15, who have reddened tonsils. DeLaurel cheers Pat with a small joke about her love for swimming. "She has scales on her. She's a mermaid."



CONTINUED



Infrequent chances to be with his pretty wife, fine children

HAVING A ROMP with sons: DeLauro and his wife, Doris, are seen here with their two sons, ages 10 and 12, in the pool. DeLauro is a 41-year-old physician who has been in practice for 19 years.



After 19 years of practice, Dr. DeLauro earns more—a net income of \$27,000 last year, before taxes—than 75% of U.S. doctors. He has a modern house with a glass wall, a lakeside cottage, a 16-foot fiber glass motorboat and two rather old but air conditioned cars.

But he takes less time off from his medical labors than many physicians. What he takes he spends with his family. Most days he comes home for lunch or a quick glass of milk, and each year he plans a two-week family vacation.

Our plans revolve around him," says his wife, Doris. "Some people say he's too slow and I guess he *could* get away from his patients faster. But I wouldn't want to change him."

"There's no question we would rather he be at a party sometimes," says the doctor. "But if there's work I must do it." Every Thursday afternoon he tries to keep free to be with his family, and occasionally he takes his pretty wife out for a social evening (pp. 146, 147).

← HE ENJOYS MOMENT WITH DAUGHTER SUZANNE





AT BAR-B-Q STAND (*below*), wife Laurita, doctor and Doug have Sunday supper. DeLaurel belongs to exclusive dinner and country clubs, goes rarely.



NETTING CRABS from friend's dock, DeLaurel, sons enjoy afternoon on Lake Calcasieu. Their own lake cottage was wrecked by 1957 Hurricane Audrey.

YOUR DOCTOR
CONTINUED

OUT FISHING (*below*) the doctor and Doug skip along Lake Charles. But trips are rare. Doug says: 'Dad's gotta good teacher. I don't eat any fish.'





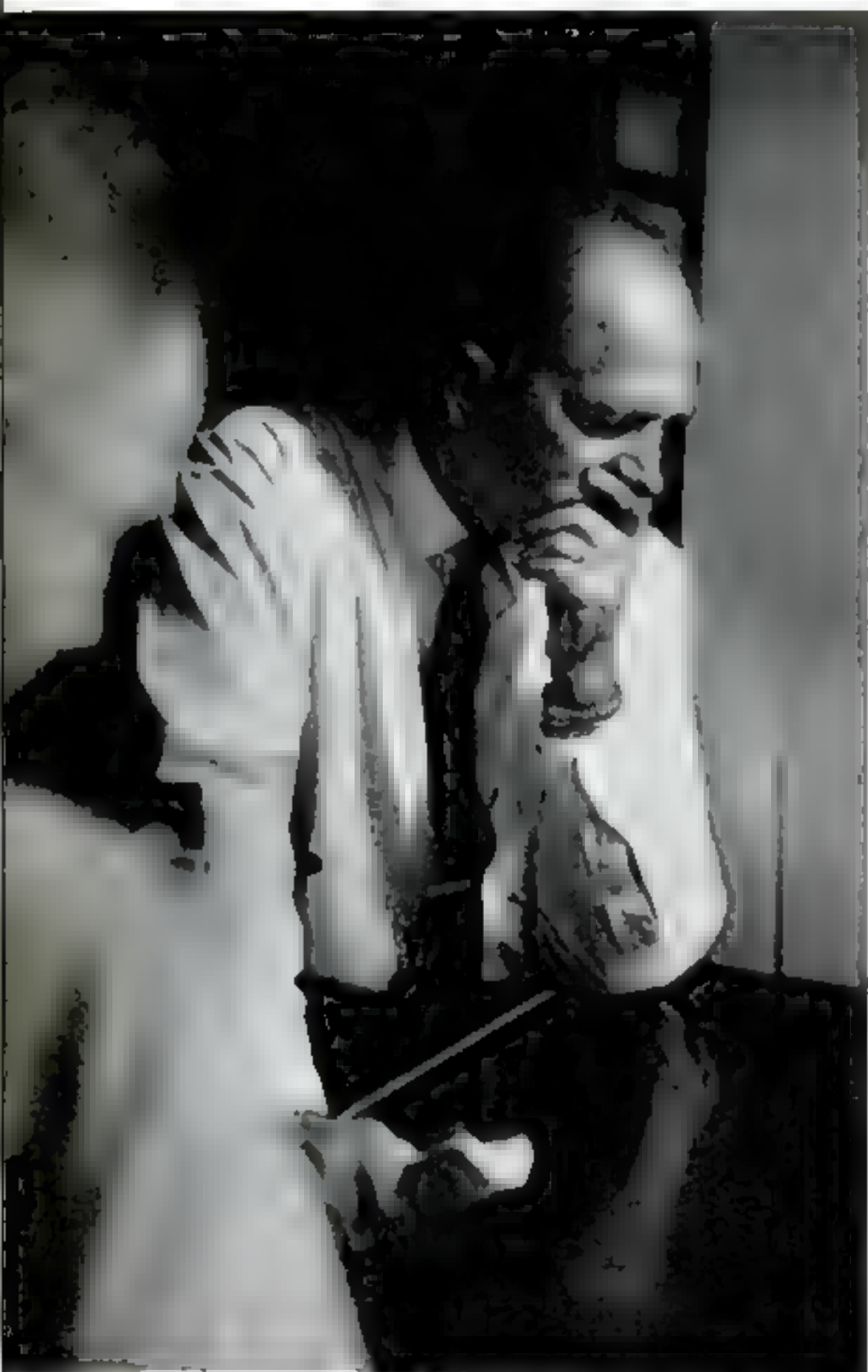
LATE TO PARTY, the doctor helps wife to hors d'oeuvres while he holds soft drink in other hand. This is a gala cocktail party which is to be followed

by a dinner dance held by the State Urologic Society at exclusive Pioneer Club. But DeLaurel does not drink lest he be called out on an emergency case.



THE CALL COMES, summoning Dr. DeLaurel to come to the hospital to see two of his patients who are in trouble, one of them in heart failure. Other

On night out the inevitable interruption



THINKING IT THROUGH at hospital, DeLaurel decides woman in heart failure needs digitalis, morphine, a diuretic and a vasodilator, plus oxygen tent.

HIS REWARD comes in moment when he can tell heart-failure patient, Mrs. Inez Knapp, after treatment works. "Everything is going to be all right."





guess that on old days DeLaurel has noticed that after laying to leave or miss many parties. "We're not sketched quite so often any more."

THE APOLOGY to his hostess at the party Mrs. Rudolph Krause, whose son-in-law is the president of the State Urology Society, has become a familiar

routine for Hugh DeLaurel. "On night is like this one," he admits. "I have to practice form and control and take off all thought of food and drink."





COUNTRY DOCTOR IN 1948, Ernest Ceriani of Kremmling, Colo. appears in memorable LIFE photo-essay. He was sole doctor for 1,400 square miles.



DR. CERIANI TODAY examines Pat Toft, 3, who has infected ear. Since 1948 a second doctor has joined him. In a new clinic they carry on as G.P.s.

INTERNIST vs. G.P.

Specialists' broader role stirs up some rivalry

AS the first internist to appear in Lake Charles, Dr. DeLaurel could have had a thriving practice strictly limited to consultations on other doctors' problem cases. But a great many patients recognized not only a reliable judge of their physical troubles but an understanding counsellor of their emotional problems. Like thousands of internists in recent years, he became half consultant, half family physician.

This change in role has pushed internists into what was traditionally the domain of the general practitioner. Partly against their wills, rivalry has grown up between G.P. and internist for the job of modern family doctor.

In some more isolated areas the G.P. is still undisputed king. Such a place is Kremmling, Colo., where Dr. Ernest Ceriani still performs the same job—"only more so"—that LIFE documented in a 1948 story "Country Doctor." With the nearest specialist across the mountains in Denver, G.P. Ceriani in the last few weeks has done several tonsillectomies, a few hysterectomies, one gastrectomy, one gastroenterostomy, amputated one toe and removed several appendices and gall bladders.

But in many urban areas a G.P.-internist contest is evident. A majority of U.S. doctors today, recognizing it is impossible to store all of modern medicine in one head, have specialized. Since 1928, when 75% of practicing doctors were G.P.s, the ranks have dwindled until now only 40% are G.P.s. "All doctors want the glamor of being specialists," complains Dr. Mortimer M. Cohn, a G.P. in Armonk, N.Y. "But then they can't stick to their specialty. If internists sent away every case that was not a bellyache, they would starve to death."

The crux of the choice between the rivals lies in the definitions of the two categories. The G.P. is a medical Jack-of-all-trades. He treats the whole family for everything, performs any surgery he wishes, sets bones and delivers babies. Only when a case becomes too complicated, as he sees it, does he need to call in a specialist like the internist.

The G.P. concentrates on giving treatment, the internist concentrates on diagnosis. "The internist is not a G.P. with tinsel," says internist Harold Kotte of Cincinnati. "Treatment is to him the lesser problem. The big thing is to decide what is wrong with people."

"Internists might be called personal physicians," says Dr. Clark C. Goss of Seattle who is president of the American Society of Internal Medicine. "Once they have taken a complete history and made a thorough physical examination, internists have a full understanding of the patient. They are in an ideal position to follow him for the rest of his life, referring him to other specialists when necessary. But for some families who want one doctor for nearly everything, the G.P. is still the only answer."

Some internists insist that the advances of modern medicine, including the most recent insights into the emotional factors in illness, literally make the G.P. technologically obsolete. But the president of the American Medical Association, Dr. Louis M. Orr, says, "The G.P. is still the backbone of American medicine and is best able to preserve personal relationships in healing; 85% of all illnesses are within the skills of the well-trained G.P. Consultants are available for the rest."

Opinion among the internists is split. The prestige-laden American College of Physicians, whose members are mostly internists, believes that internists are not making the best use of their special skills when treating simple problems.

Patients choosing a G.P. may have nagging doubts whether he is really the best man to take out their appendix or preside at childbirth. But if they choose an internist who will not do these things, they find themselves shuttling among several doctors upon the occasion of pregnancy, parenthood, fractures.

One result has been the rising popularity of multiple-doctor clinics, like the one to which Dr. DeLaurel belongs. There are now around 1,000 such groups. The medical benefits to patients are usually tremendous. But group practice has problems too. The group has to guard against presenting an impersonal, mechanistic image to patients. Disputes about dividing income have caused some groups to explode with a bang. And the groups are often resented by doctors in "solo" practice who are afraid to refer patients to the clinic—the patients are likely to switch permanently.

As if the G.P. did not have enough problems, a curious limitation has been thrust upon him in many areas. Some hospital boards, composed mostly of specialists, refuse permission for the G.P. to extract even a tonsil in their operating rooms, deliver a baby in their obstetric sections, or admit one of his child patients to their pediatric wards. Such conditions are shocking, says Dr. John S. De Tar, a G.P. and ex-head of American Academy of General Practice: "I think they demonstrate a cleavage which threatens the very structure of private practice. . . . It involves not only professional jealousies, professional selfishness, the prelude to the end of general practice, the threat of governmental control, but it also involves the whole economics of medical care."

But it is the patient who can be the important sufferer from these jurisdictional squabbles. Whether he ought to pick a G.P. or an internist depends on where he lives and what medical men and facilities are available to him. In the end he is best off with a well-trained physician, whether G.P. or internist, who truly cares not just about his physical health but any contributing personal problems as well.

IN NEXT WEEK'S ISSUE

PART III: A DEDICATED SURGEON'S SKILLS AND BURDENS

how to be mighty like a rose



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Morrows



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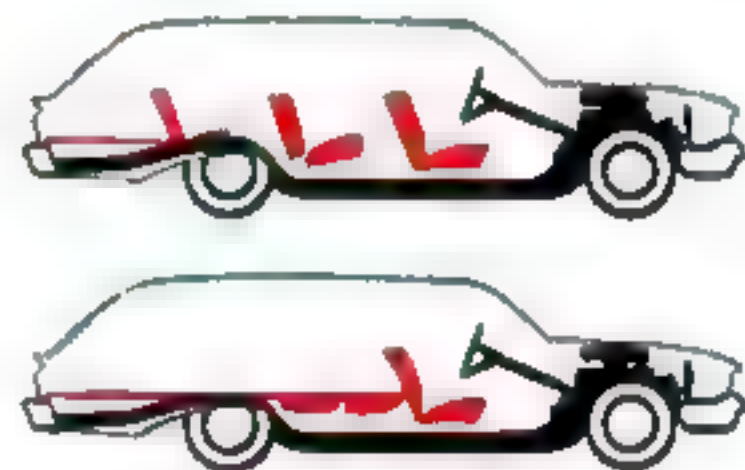
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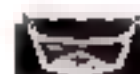
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CROUCHING IN TUBS, TWO-MAN TEAMS FROM UNIVERSITIES OF OTTAWA (LEFT) AND QUEENS RACE DOWNHILL.

Bath's Bathtub Derby Day

What better way to do a tub-thumping job for his farm community of Bath, Ontario (population 676), decided Ronald Green, than to hold a bathtub race as part of the town's centennial celebration. Green, whose official title is the Reeve of Bath, issued a broad invitation, and on the day of the big race college boys, businessmen and nine mayors gathered at the top of a 200-yard hill on the town's main highway. In the races, run like a soapbox derby, the

intrepid tubbers found that careening downhill at 25 mph in a 300-pound, three-wheeled tub was no child's play. But nobody went out of control and the spectators were unscathed. In the mayors' race Harry Verner, the Mayor of Medicine Hat, Alberta, steered the straightest, fastest course. He lost in the finals to a team from Queens University in nearby Kingston. The collegians had drawn a fast tub, complained the mayor, while he had drawn a plug.

WINNING QUEENS TEAM LIFTS ALOFT TUB, "LET'S GLOW," AS DRIVER IAN CAMERON (LEFT) RAISES TROPHY CUP



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DE MILLE'S EPIC STORY OF FILMS' FIRST EPIC

Legendary Hollywood figure describes precarious making of 'The Squaw Man'

by CECIL B. DE MILLE

When the great motion picture pioneer Cecil B. DeMille died last January, he left an uncompleted autobiography on which he had worked for many years. Using DeMille's first drafts and voluminous notes, his longtime associate, Donald Hayne, has since put the book into final form. It will be published next month by Prentice Hall.

In this excerpt Mr. DeMille tells how in 1913 he began his cinema career. A playwright's son, he had acted leading roles on Broadway and had written four plays. Teaming up with Sam Goldfish, who later changed his name to Goldwyn, and vaudeville producer Jesse Lasky, he made Hollywood's first full-length picture.

THERE was one in our circle of friends who did not greet Woodrow Wilson's 1913 inauguration with any hosannas. That was Jesse Lasky's brother-in-law, Samuel Goldfish. Sam was a glove salesman. The new Democratic Congress was lowering the tariff on imported gloves, to the consternation of both the domestic manufacturers and Sam, who saw the bottom dropping out of the business. Sam knew a lawyer named Arthur Friend, whose legal practice and acumen gave him an insight into developments in the world of business.

Among the four of us a ferment was at work. Jesse and I both felt ready for something new. Sam Goldfish felt that the time had come for him to get out of a business which was feeling the pinch of foreign competition. Looking around for new fields, he came across one which was still so undeveloped that the ground floor seemed wide open. It was a new business which Arthur Friend said could have a great future and great rewards.



DIRECTOR-GENERAL DE MILLE ON RUNNING BOARD PREPARES TO TAKE

The thing that was going to bind the four of us together was a flimsy strip of celluloid. The new business, in which Sam and Arthur had such daring faith, was the infant industry of motion pictures.

I was not a party to the earliest conversations among the other three. I was, in fact, a second choice. With that keen perception of motion picture values which has made him one of the best producers Hollywood has ever known, Sam first went to see a young man who was already on his way to becoming one of the greatest directors in America—but David Wark Griffith was not impressed with the eager young glove salesman's plans. Griffith asked to see a substantial bank balance to the account of the proposed new company; and a bank balance was just what the proposed new company lacked. It was then that Jesse Lasky, who had been finally persuaded to lend his name to the company, suggested that I might possibly do as a director.

ENTIRE CAST ASSEMBLES AT BARN FOR A PANORAMIC PORTRAIT, WITH DE MILLE IN FOREGROUND CENTER, WEARING LEATHER LEGGINGS, HANDS IN BELT.





MEMBERS OF CAST OUT ON LOCATION CENTER IS STAR DUSTIN FARNUM

I had seen a few motion pictures. The earliest I recall was a picture of a bullfight, lasting only a few minutes. The bull was about the size of a flea and hopped around the screen very much like one, but it *was* a picture and it *did* move. When I saw *The Great Train Robbery* in a little house on New York's Sixth Avenue near 23rd Street, I saw that you could tell a story in this medium and, in the telling, achieve both greater speed and greater detail than the stage allowed.

Still, the stage was the stage, and motion pictures were only an amusing novelty. I remember that Jesse Lasky and I used to talk about motion pictures, but then we talked about everything under the sun. Until 1913 neither of us had any thought of going into that new, crude world of what my brother humorously called "galloping tintypes."

As far as I alone was concerned, I did not need much persuading to join the new company. But I had a family. Mrs. DeMille and I had been

married for 11 years, 11 years of almost unrelenting struggle to keep our heads above water financially. We had roots in New York and New Jersey and in the theater which this new venture would mean tearing up, for it was part of the plan that if I joined the new company I should go west to make the first picture. I talked it all over with Mrs. DeMille in one of the most fateful conversations we have ever had. She said, as she has always said, "Do what you think right and I will be with you." Somewhere in her family's staid New England background there must have been a buccaneer or a bohemian whose blood stirred in Mrs. DeMille's veins when I proposed outlandish or quixotic courses. She always said "Yes."

A day or so later I met Jesse Lasky for lunch at the Claridge Grill. He looked at me and said, "Let's do it." And I said, "Let's." We turned over the menu and on the back of it wrote out in pencil the terms of my joining the Jesse L. Lasky Feature Play Company as director-general. Jesse would head the company. Sam Goldfish would sell the pictures. Arthur Friend would handle the legal side.

My quick apprenticeship

THERE were, of course, a few little details to take care of, such as the fact that I had never been inside a motion picture studio. Sam arranged for me to spend a day at the old Edison studio in the Bronx. I watched the director and cameraman set up the camera and point it toward a stone wall alongside a road. The director called for action. The cameraman cranked. A girl emerged from a hedge, climbed the wall and ran down the road, looking back in terror from time to time at some unseen pursuer. A man met her, stopped her, and they talked, in pantomime of course, with much emotive gesticulation. I went back to Jesse and Sam and reported, "If that's pictures, we can make the best pictures ever made!" That was my apprenticeship as a director.

I had no money to put into the company. Fortunately Jesse and Sam and Arthur Friend were willing to take youthful confidence as my investment, in return for which I was voted a block of stock and the title of director-general. We capitalized the company at \$20,000 but could raise only \$15,000. We tried to interest my brother Bill in putting up the other five, but he said he thought he had better keep his money to pay my fare home when, as he expected, the company folded up.

So we had a company, with a director-general who had spent nearly a whole day in a studio. All we needed was a subject for our first picture, a cast, a camera and a location.

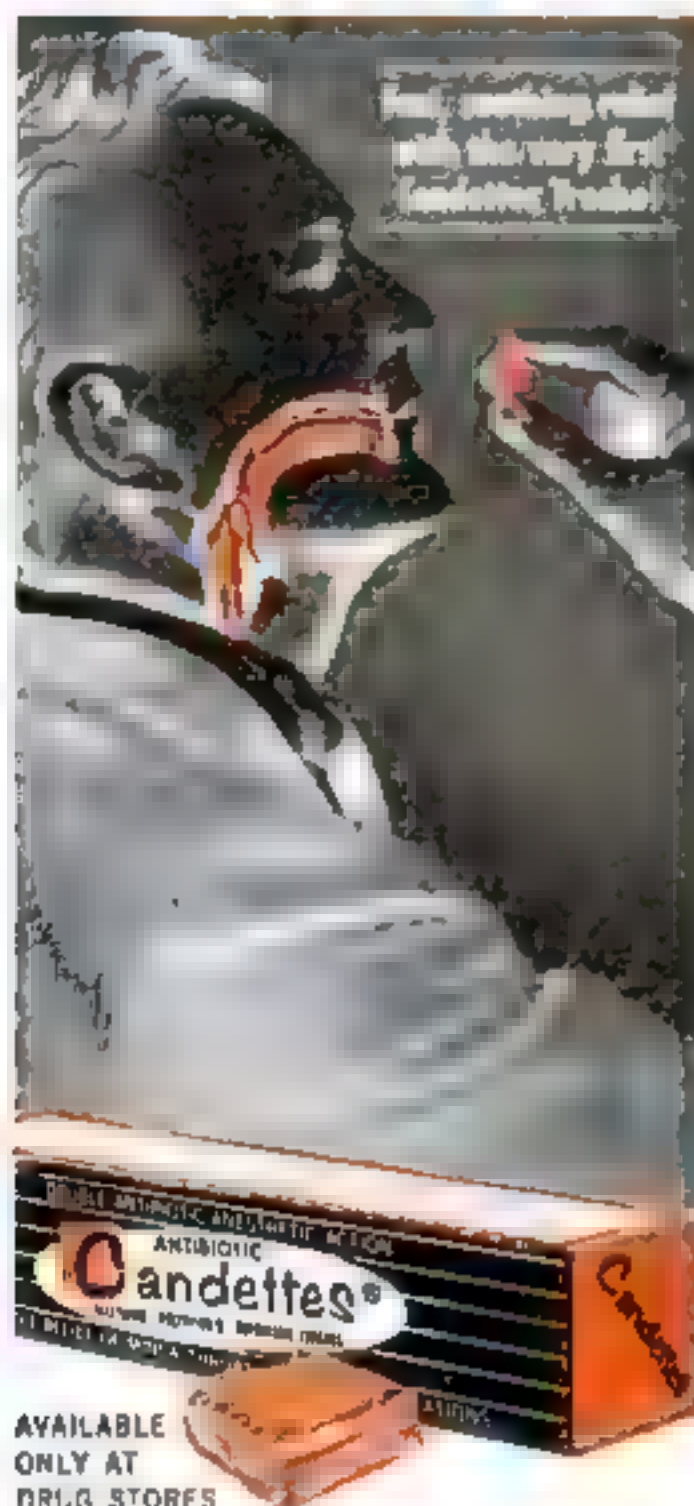
On one thing we were all agreed: we were determined to make it a policy of our company that all our pictures would be, as we called it, feature length, long enough to tell a real story. It was natural, I suppose, that Jesse and I should look to the stage for our first subject. *The Squaw Man*, a play by Edwin Milton Royle, had had success on the stage a few seasons before. It was a "western" with some of its scenes laid in Wyoming. That appealed to us because it meant that most of it could be filmed outdoors at less expense than in a studio, a consideration not to be overlooked by a group of young men who did not have a studio. It was a good story too. Its dramatic value had been tested on the stage. Its title was known to the theater public and that was a part of the public we wanted to attract. Mr. Royle was willing to sell us the motion picture rights for a price we could pay. Best of all, Dustin

CONTINUED

RIGHT, ACTORS RUN THROUGH A SCENE. IN LATER YEARS DE MILLE OFTEN WONDERED WHO IN PICTURE WAS CULPRIT WHO TRIED TO SABOTAGE THE FILM



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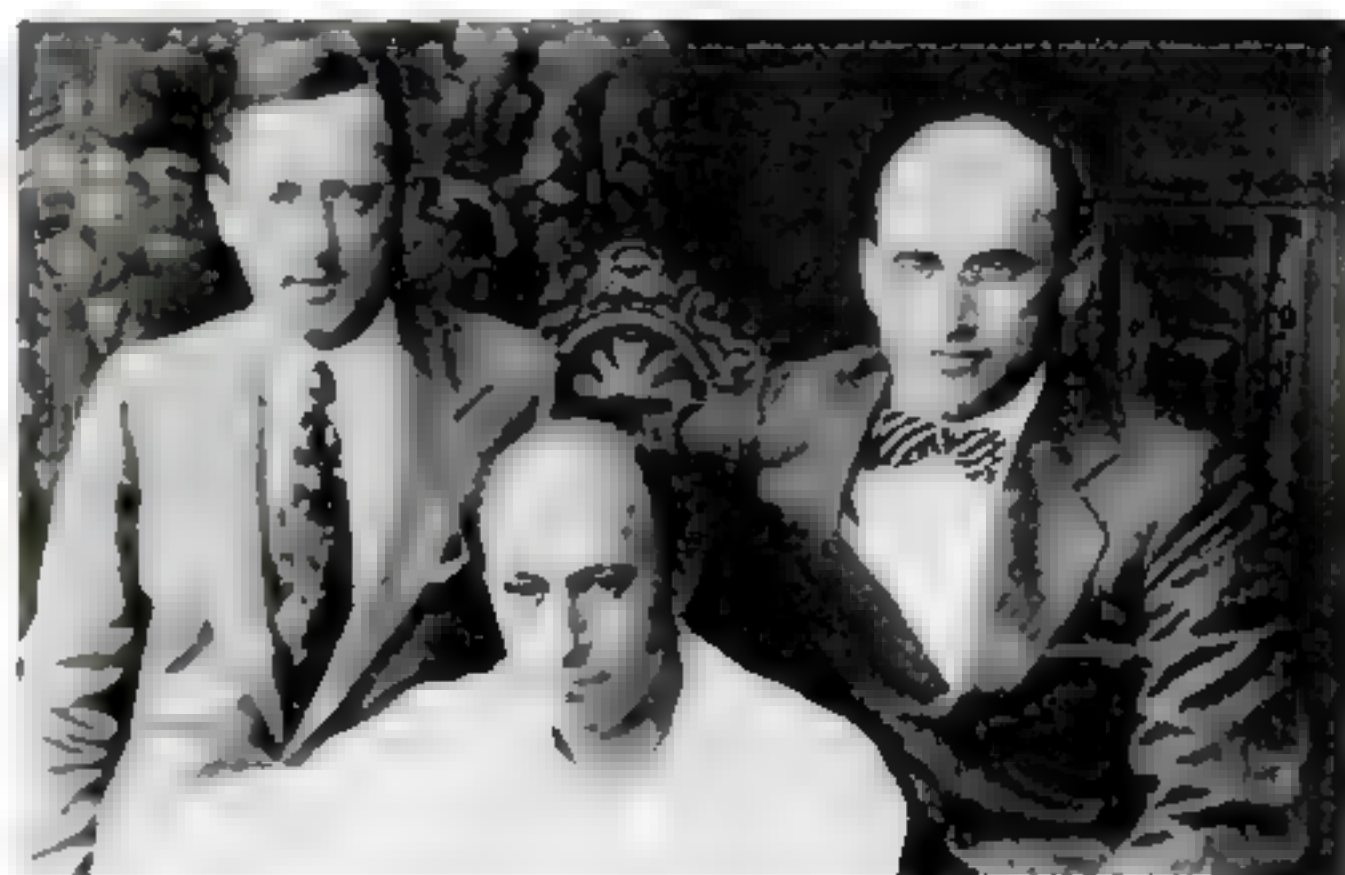
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TRIO MYRATA who made movie were Jesse Lasky, DeMille and Sam Goldfish, later Sam Goldwyn. Their company became Paramount Pictures in 1927.

DE MILLE CONTINUED

Farnum, an established star of the stage, was at liberty and, unlike most stage stars of the time, he was willing to spend a few weeks in the underworld of motion pictures.

When we rounded up Oscar Apfel, a young director with experience in eastern studios, and Alfred Candolfi, a cameraman, both of whom could be counted upon to keep the director-general from toppling into too many pitfalls, we were ready to go. Where? Well, we thought Arizona might be good. It was "western." Some motion picture companies had been going to California, we knew, but California was still farther west than Arizona and railroad companies had the unpleasant habit of charging by the mile. Arizona it was.

Mrs. DeMille, we decided, should stay in New York with our 5-year-old daughter. Nevertheless she played a very large part in my trip out: she bundled up the family silver and gave it to me to take to Simpson's pawn shop. That was not my first visit to Simpson's or to that other estimable institution, the Provident Loan. The family silver had been ensconced in one or other of those places more than once to pay rent and buy food. Now it was buying me a career—or would it be another failure?

Of the five of us who took that train to Flagstaff, Oscar Apfel and Al Candolfi could have got jobs in any of the existing motion picture companies; Dustin Farnum was an established star of the stage; Fred Kley was Farnum's dresser and factotum. Only the director-general was staking everything on those knives, forks and spoons in Simpson's vault. I was 32 years old, an age when most men have found their groove in life, even if the groove is only a rut.

We had to make a success with our first picture or it would very probably be our last. If we failed, we had nothing to fall back upon. The wisecracks of the Trust—as the Motion Picture Patents Company which dominated all films at that time was called—would have laughed off another trio of upstarts. The budding movement toward feature-length films would have suffered a somewhat clamorous defeat.

We start work on a script

OSCAR APFEL and I were very conscious of all this as we settled down on the train to write a shooting script for *The Squaw Man*. We were conscious too that the possible pitfalls were not only literary and photographic. We hoped that Flagstaff might escape the notice of the Trust's strong-arm squads, which were used to make trouble for upstart competitors, and that we might finish the picture with our Pathe camera intact. But I had a revolver in my luggage, just in case.

A shooting script today is likely to run to several hundred typed pages. By the time our train was chugging over the last miles of Arizona desert, Oscar Apfel and I had perhaps as many as 20 pages of penciled script and the hope that we could find a typist in Flagstaff, cheap. Apfel knew a great deal about motion pictures, 1913 vintage; I was supposed to know something about dramatic construction. The script, we hoped, embodied the best of both. No two parents ever clutched a precious only child tighter than we did that penciled script as we stopped off the train at Flagstaff.

Today, if we were going on location, an advance party from the location department would have preceded us and reported back, with photographs and full descriptions, long before we left or packed a camera. In 1913 the only location department we had was our imagination. We had blithely assumed that the West was, after all, the

CONTINUED

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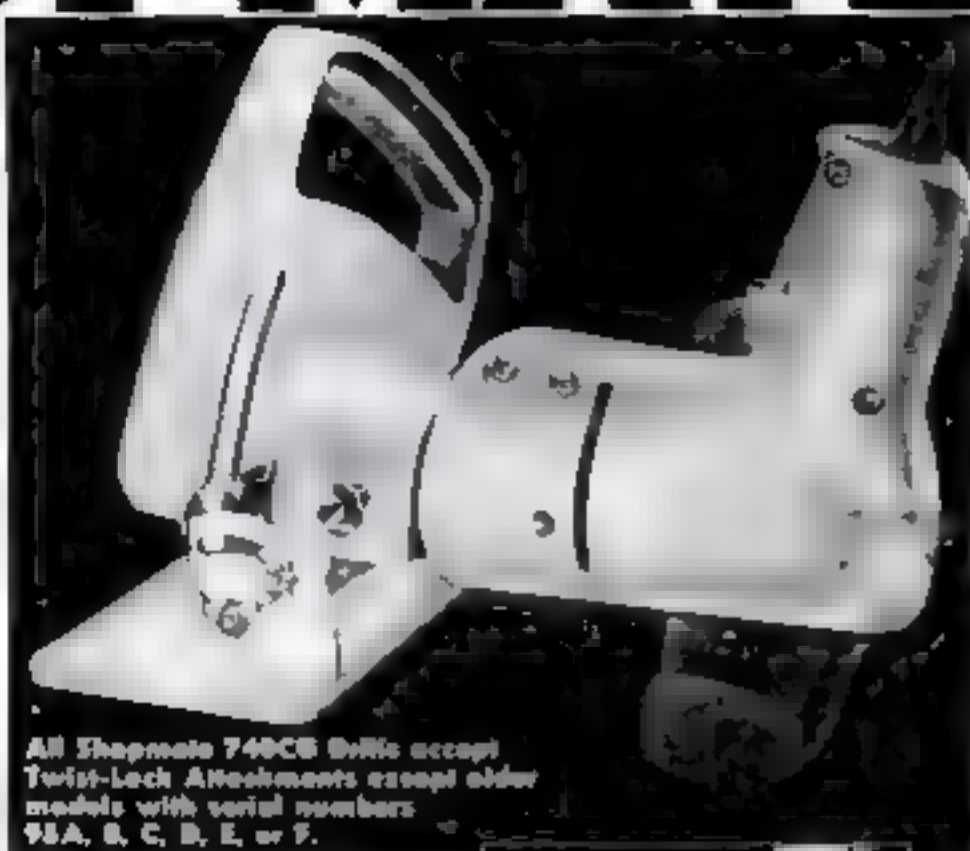
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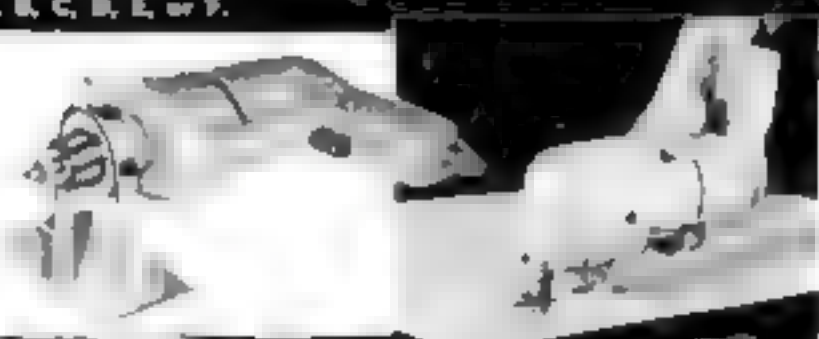


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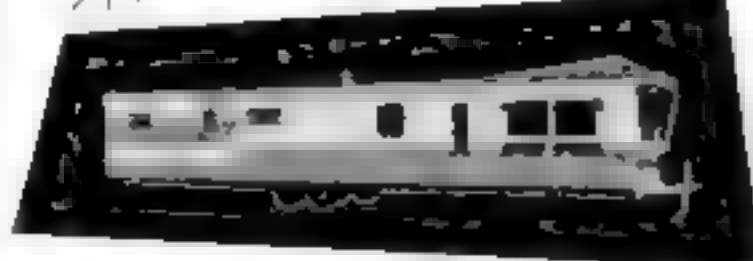
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CAST OF CHARACTERS of *The Squaw Man*, presented in publicity shot circulated during the run of the movie, was shown against a film backdrop.

DE MILLE CONTINUED

West. Our story was laid in Wyoming. We knew that in the fall of the year Arizona was warmer and sunnier than Wyoming, so we had come to Arizona. It was warm enough. It was sunny. But some of us had been in Wyoming, and as we stood on the platform, we saw instantly that for our purposes Arizona beautiful, healthful, sunny Arizona was all wrong. It did not occur to us to rewrite the script and send the young man in the play to, let us say, North Africa instead of Wyoming, and of course it would never occur to a motion picture producer to place a story in Arizona just because he happened to be in Arizona and have his script, star and camera with him!

In any case there was little time for second thoughts. The train was beginning to practice puffing its lungs and pulling itself together before continuing its westward journey. There was time only for a very quick decision.

I remembered that at the end of the railroad line was Los Angeles and that other picture-makers had been working there on and off for some years. The California climate was good, there was a great variety of scenery there.

The quick decision was made. When the train puffed out of the Flagstaff station, we were back on it. Some more of the Jesse L. Lasky Feature Play Company's capital assets were in the conductor's pocket to cover our fares to the end of the line. All unknown to its corporate officers in New York the company was on the move; and all unknown to a quiet village of orange groves and pepper trees, out there to the northwest of Los Angeles, "Hollywood" was about to be born.

When we stepped off the train we knew not a soul in the city. But the Hollywood grapevine must have been in existence before Hollywood existed as a cinema center. It was about as accurate then as it is now. Word soon spread that a group of rich easterners had landed at the Alexandria Hotel, dripping dollars and panting to make pictures. We soon had many, many friends.

Among our visitors were two enterprising gentlemen named L. L. Burns and Harry Revier. They owned, they said, a little laboratory about 10 miles out. They would like to develop our film. In and around the building that housed their laboratory there was also space that could be rented for a studio. There was a stage, equipped with diffusers. I forget whether I nodded wisely at the mention of diffusers or whether I really knew then that diffusers were the strips of cloth hung above an outdoor stage to control in some measure the brilliance of the California sun.

If I have sometimes been mistakenly called the father of the Hollywood film industry, Burns and Revier deserve to be called its obstetricians. After a long drive through the straggling outskirts of Los Angeles, they delivered me to the somnolent village of Hollywood for a look at their laboratory and studio. Turning off the sparsely settled main thoroughfare grandly called Hollywood Boulevard, we drove down a broad, shady avenue more appropriately named Vine Street—and there it was.

It was a barn. Unmistakably, it was a barn.

On the credit side, it was a surprisingly large barn. One of its yellowish, heat-beaten wings ran along Vine Street and the others stretched back, parallel with Selma Avenue, into an orange grove. The owner was a man named Jacob Stern, who lived in a white house

CONTINUED

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EXTRA PROTECTION for DeMille was given by prairie wolf which had been acquired for film, lived with DeMille. At left is Cameraman Al Gandolfi.

DE MILLE CONTINUED

nearby. Gently the news was broken to me that, while Mr. Stern was entirely willing, for a reasonable consideration, to let us devote most of his barn to the art of the cinema, he did reserve the right to keep his carriage and horses there. After all, they were there first. Soon a large sign announced that the Jesse L. Lasky Feature Play Company had acquired a local habitation as well as a resounding name. A partition was set up within the barn to form a small room, a desk was brought in for the director-general and a kitchen table for his as yet nonexistent secretary. The most important article of furniture, however, I found to be the wastebasket. It provided a very convenient refuge for my feet whenever Mr. Stern washed his carriage and the water ran under my desk.

Our first employee engaged in Hollywood was a secretary-bookkeeper, a little young lady named Stella Gray. She sat behind the kitchen table, perched on a straight wooden chair, with a couple of city directories added so that she could reach the typewriter keys. Stella was thoroughly capable, but she was to be one of the first victims of one of the first economy waves which periodically take their rise in the

New York offices and sweep over Hollywood studios. Someone decided that the salary I was paying Stella, \$15 a week, was too high. Stella was given her choice of taking a cut or taking leave of the company. A spunky little person with more experience in the motion picture business than any of her employers, Stella chose to go. What neither she nor I knew until she started to leave the office was that she had a secret weapon. Picking the typewriter up off her table, she began to stagger through the door with it in her arms. Only then did I learn that it was her own machine. She was rehired on the spot.

OLD HAND Stella Gray survived the studio's first "economy" drive. She still works at Paramount.



Many years later when the Lasky Company had become Paramount Pictures and grown to an organization with thousands of

employees and, incidentally, owned all its own typewriters, I happened to meet Stella Gray one morning on the Paramount lot, in tears. She was by this time the studio's senior employee, but another wave of so-called efficiency had struck and she had just been dropped again. I told Stella to dry her tears and wait right where she was. It took little more than a few minutes to find the office of the efficiency expert in question and drop into his startled ears a little preachment on the fact that loyalty is a two-way street. Stella is still at Paramount, in the 46th year of her loyal and efficient-service.

I still keep in my safe a small red leather notebook, its ruled pages now gray with age and frayed at the corners. On them, in pencil, are names and notations, some of them so faint and smudged that they can hardly be read. They are my first record of the actors and extra players and technicians who became part of the cast and crew of *The Squaw Man*.



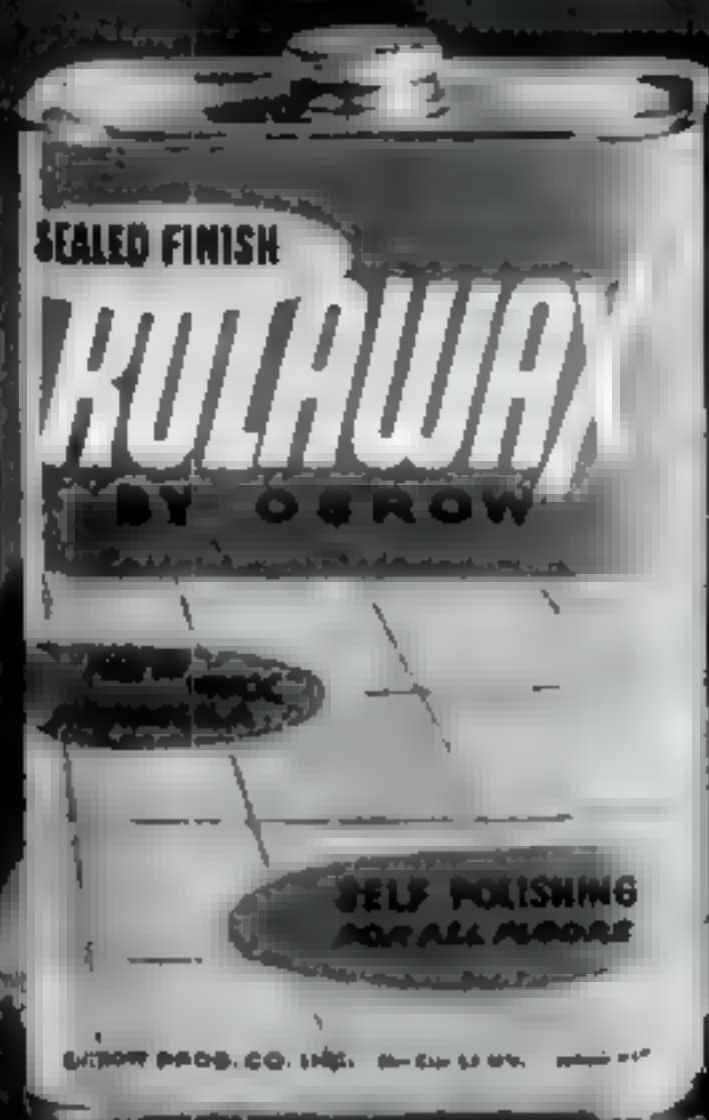
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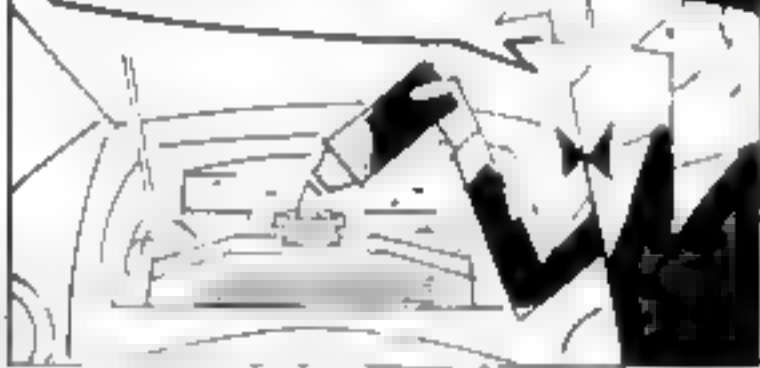
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*I confess to the
theft of the
Orphan's fund—
Jim is innocent
—Henry
Earl of Kerhill*

PAGE FROM NOTEBOOK in which DeMille kept company records was used to inscribe a message that was photographed for a climactic scene in film.

DE MILLE CONTINUED

On one page can be made out the name of an eager young extra with the notation, "\$5—O.K.," meaning that we paid him \$5 a day and that he was worth it. His telephone is given as West 2376, but you would not find him at that number today. He is identified as "H. E. Roach," but later years made him better known as Hal Roach, director of delightful comedies, founder of the studio that still bears his name and one of the first motion picture producers to sense the growing importance and value of television.

Neither triumph nor tragedy had yet touched the name of Art Acord when I wrote it in my *Squaw Man* notebook and engaged him as one of "Cash Hawkins' crowd" in the ranch scenes. Forgotten today except by film historians, Art Acord went on to become one of the most popular cowboy stars in America, until, like so many others, he was swept aside when sound came to the screen. He was working in Mexico as a miner when he died in 1931, allegedly by suicide.

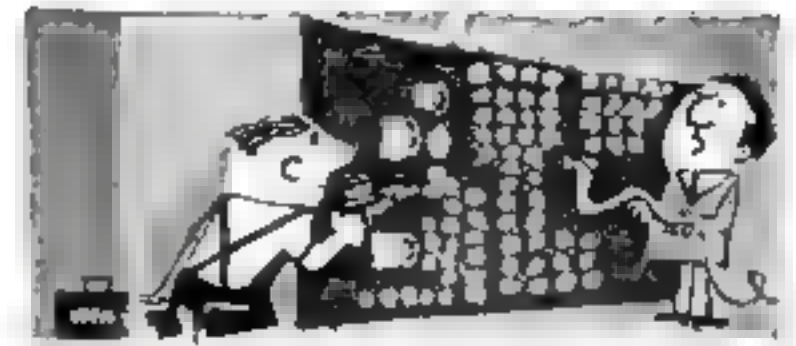
Other names and notes loom out of the past as I leaf through the little book: "\$5 per day, J. G. Harper, strong old Kentuckian"; "Dick Palace, Indian, hair to shoulders"; "Horses, Mr. W. H. Stratton, \$2.50 per horse, \$3 per man"; "\$25, Miss Helen Carruthers, dresses but no trains"; "Miss Nell Franzler, dark, squaw"; "Packard car, T. M. Hendry, six round trips, San Pedro, \$3."

In the center of the book, leaping from among the blank pages, large bold heavily inked handwriting catches the eye: "I confess to the theft of the Orphan's Fund—Jim is innocent. Henry, Earl of Kerhill." That was the page we photographed for the climax of *The Squaw Man*, the confession that cleared Jim Carston of the crime he had taken upon himself to save a fellow officer's career. Today it would take several departments of the studio, planning, estimating, sketching, executing and, I may add, spending, to photograph an "insert" like Lord Kerhill's confession. Things were simpler in 1913. You reached in your pocket for a pad, inked the words, focused the camera, cranked, and the shot was made.

Inside the front cover of the notebook are the two addresses that formed the two poles of my Hollywood world. One reads: "Studio — 6284 Selma Ave." The other is: "Home, 6136 Lexington." Though Mrs. DeMille and Cecilia were still in New York, I did not live alone. My companion was young, faithful, graceful and, so I was assured by the newspaper advertisement through which I found her, quite tame. She was a prairie wolf. I bought her for a scene in *The Squaw Man*. The people around Mr. Stern's barn, not to mention the horses, were perhaps less trustful of her advertised virtues than I was. Because she made them uneasy, I kept her at home except when she was working, when she accompanied me to the studio on the end of a leash. 6136 Lexington was never bothered by burglars.

The first day of shooting, Dec. 29, 1913, was a clear, sunny day. I still have the boxy little black camera that Al Gandolfi turned that

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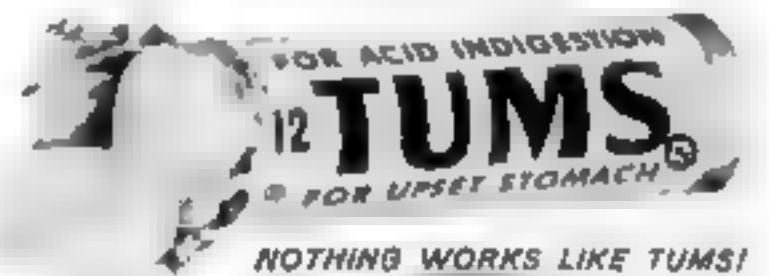
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Answer to
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puzzle on page 85



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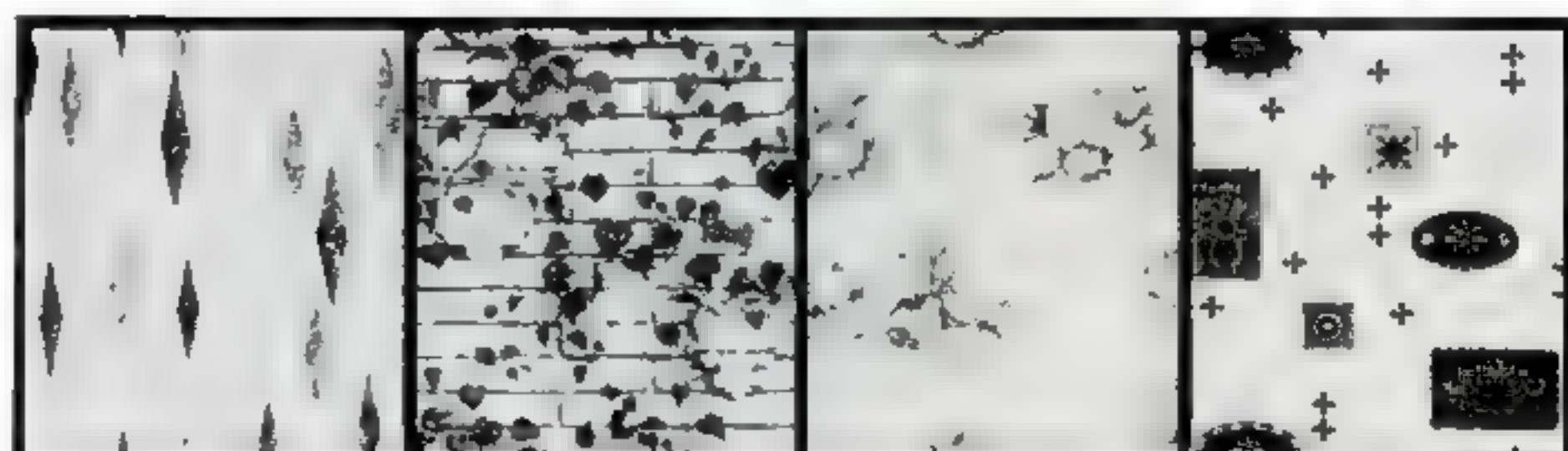
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day. Until sound film made it completely obsolete, we used that camera to shoot at least one scene of every one of my pictures.

Just before the shooting began, we all lined up outside the barn for a still photograph of the entire company. I have a print of that picture on the wall of my office, and next to it a picture of Paramount studio as it is today, so huge that it can only be photographed from the air. As I look at the old picture of *The Squaw Man* company, I can still identify many of the people in it. Of those who have slipped out of memory's grasp, there is at least one whom I wish I could identify by name. He was the man who, without knowing it, taught the director-general a lesson that saved the company from ruin.

He had been standing around looking on one day, smoking a cigaret, while Al Gandolfi and I were loading the camera. When a bit of the film got twisted, Al tore it off and threw it on the ground. The unknown idler picked up the piece of film and touched it with the lighted end of his cigaret. Puff! It was gone in a vanishing whiff of smoke. And that was how fragile the result of all our work was going to be? That was how quickly our investment, not to mention the cash we were already taking in from exhibitors, could literally go up in smoke? I made a quick decision and gave Al Gandolfi a startlingly extravagant order. We would shoot two negatives of every scene in the picture. I would leave one at the barn and take one home with me every night. Then, if the barn or my home burned, we would be protected by the other negative.

I was thinking only of possible accident. Since then, as I look over that old picture of *The Squaw Man* company, I wonder if there are in it any of the people who had other thoughts. They were around somewhere, as I soon had reason to discover. Had they been sent or bribed by the Trust? Or were they just disgruntled? I say "they," but I do not even know if there was more than one. If there was only one, he was busy—for he, or they, or someone was determined that *The Squaw Man* would never be finished.

A suspicious sound

THAT someone soon showed his hand. Our film was processed in the dark little laboratory next to the barn. One morning when I went in there, before my eyes had become accustomed to the dim light, my feet scuffled over something that made a rustling sound. I picked it up. When my fingers touched it, I did not need light to tell me what it was. It was our film—it was *The Squaw Man*—unwound, thrown in a heap on the floor, scraped, pitted, disfigured, as if someone had put it on the floor, put his heel on it and dragged it between heel and floor. It was completely ruined. So would our company have been if I had not had the extra negative at home.

We went on shooting, but we took extra precautions about the laboratory. I had a bed put in it and sometimes worked around the clock, taking cat naps at odd hours, partly to speed the production and partly to prohibit another *danse macabre* on the film.

Working and sleeping in the laboratory had drawbacks. The roof leaked—and it does rain in California at times. But I had an umbrella and Mamie Wagner. Mamie was our film-cutter. When the rains came, if I was working, Mamie would leave her cutting and hold the umbrella over me. If she was working at her job, I would gallantly return the compliment. Somehow we managed to stay dry enough to keep the laboratory work abreast of each day's shooting. No more attempts at sabotage were made upon the film. It was not that our enemies were so easily discouraged. They were only waiting for another and better chance at us.

That came their way not long after I decided to bring Mrs. DeMille and Cecilia to Hollywood, early in 1914. When I happened to mention that they were coming, Winifred Kingston, Dustin Farnum's leading lady and later his wife, protested that I certainly wasn't going to bring them to live with a wolf in that house on Lexington, was I? That would not do. Being a lady of decision, she scouted around and found a house out on Cahuenga Boulevard, which she said was much more suitable for the director-general's wife and child. The house was little more than a cottage, but it was in lovely country in the Cahuenga Pass between Hollywood and the San Fernando Valley.

The wolf went to a zoo and was succeeded by a horse. It was possible to drive a car over the bumpy dirt road which was then Cahuenga Boulevard, but a horse was a much more practical means of transportation between my new home and the studio. Every morning Mrs. DeMille packed the lunch which I carried slung over my shoulder in a leather pouch as I rode to work. Every evening the same pouch carried the precious extra negative to be stored in our attic.

It was a pleasant ride in the freshness of the morning and the cool of the evening, past the vineyards and between the trees and brush which then grew wild in the pass through which thousands of cars now boil hourly on the Hollywood Freeway. It was also a lonely ride.

CONTINUED



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A SHAKY MOMENT in *The Squaw Man* happens when the hero, Dustin Farnum (left), is saved from villain, Billy Elmer, by the quick action of an Indian girl. Even then a stickler for realism, DeMille insisted on girl being played by genuine Indian, Redwing.



DE MILLE CONTINUED

I almost never met anyone on the road—except for the time I almost met death there.

After the mysterious "someone" found that ruining our negative film had not ruined us, I began to receive anonymous letters, crude threats, made up by pasting together words cut from newspapers to convey a very plain message: get out of the motion picture business, fold up your studio, or your life won't be worth much. I treated the messages as I have always been inclined to treat anonymous letters: I threw them away. I did obtain a larger and wicked-looking revolver and I wore it conspicuously to and from work.

My enemy had evidently spied out my movements and the lie of the land between the barn and my new home. All I knew was that I was riding along homeward in the dusk, when *zing!* a sharp, whizzing sound passed by my head, followed by the crack of a shot from somewhere back in the thick growth beside the road. I turned my horse and drew my gun, ready to shoot. But there was not a leaf stirring. The shot had evidently been fired from some distance—by "someone" who did not feel disposed to give away his location by another shot. There was nothing for me to do but go on home. "Someone" tried again in the same place and same way a few days later but this time from a still greater distance and with no better luck. Whoever he was he must have felt terribly frustrated after his two futile attempts at marksmanship. He gave up. I wonder if he is in that photograph on the wall of my office. He deserves to be. He was the first critic of a DeMille picture.

As the end of shooting approached, we all felt somewhat as a mailman must feel when he reads that noble inscription over the New York post office: Nor rain, nor leaky roof, nor sabotage nor gunshot had stayed the cranking of our camera from its appointed round. At last *The Squaw Man* was, in the joyous phrase that no producer says without a sigh of relief, "in the can."

We planned a gala screening for the executives, cast and crew. Jesse was out from New York. He took the seat of honor beside Mrs. DeMille and little Cecilia. Our stars—Dustin Farnum, Winifred Kingston, Monroe Salisbury, Billy Elmer, the Indian girl Redwing whom I had cast in preference to an experienced actress because I wanted a real Indian to play her part—all were there with the rest of the cast to see themselves in the Lasky Company's first feature play. So were all the crew members and all their families. In New York, Sam Goldfish was awaiting the triumphant telegram.

The lights in the makeshift projection room dimmed. The title of *The Squaw Man* went on the screen—and promptly skittered off at the top of it. The actors appeared—and as promptly climbed out of sight, sometimes leaving their feet at the top of the screen and their heads peeking up from the bottom. The effect was much the same as we see nowadays on television when the vertical tuner is not properly adjusted. *The Squaw Man* was running away from us. We tried



again but with the same effect. There was nothing to do but turn up the house lights and send the audience home.

Jesse and I were left alone with only one unspoken word in both our minds: ruin. Not only ruin for the Jesse L. Lasky Feature Play Company and, perhaps, for the whole idea of feature plays on film. More than that: personal, disastrous, irremediable ruin, quite possibly jail terms, for Jesse, Sam, Arthur Friend and me—for Sam had already sold exhibition rights to *The Squaw Man* for cash which we had used in production. We checked the projector: it was in perfect order. We checked the film: nothing wrong that we could see. We could find no reason for the film's uncontrollable skittishness.

It was Sam who thought of one man who knew more about film than anyone else we knew: Sigmund Lubin in Philadelphia. He was a man so genial and affable that everyone called him "Pop" Lubin. But he was also a member of the Trust, one of the group that we strongly suspected of trying to destroy us. It was a risk but we had no alternative. If our company was already down the drain, there was little additional loss in throwing the reels of apparently worthless film after it. It was decided that I should take the film on to Philadelphia.

A glum trip east

I took a drawing room on the train to Chicago so that I could keep the negative of *The Squaw Man* near me all the way. My revolver was near at hand too. Precious or worthless, nothing else was going to happen to that film until I put it in Pop Lubin's hands. Jesse met me in Chicago and glumly we made the last hop to Philadelphia together.

Cannily, quizzically, Mr. Lubin listened to our tale of woe. Finally he said, "Let's look at the film." He handed our jittery masterpiece to one of his technicians, and we waited.

I think they were the longest 15 minutes I have ever waited. Then the technician came back and reported to Pop Lubin. He smiled broadly and turned to us. "There's nothing wrong with your film," he said. "We'll fix it."

All that had been wrong was the director-general's Dutch thrift. Sometime during *The Squaw Man*'s production I had come across a bargain: a second-hand, British-made machine for punching the sprocket holes in the film. The salesman may have told me that it punched 65 holes per foot of film. If he did, I am sure I nodded wisely. What I had no notion of was the fact that all our other equipment and positive film were sprocketed at 64 holes to the foot. The differences between one 64th and one 65th of a foot I will leave to the mathematicians, but it was enough to account for the erratic behavior of our picture. The solution was simplicity itself. The technicians pasted a thin strip of film over the edge of our negative and perforated it at 64. The Jesse L. Lasky Company was back in business.

Why did Pop Lubin do that kindness to three upstart rivals of the Trust of which he was a part? He could have sealed our ruin by keeping the discovery of my blunder to himself. Did he see future business

CONTINUED

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DE MILLE CONTINUED

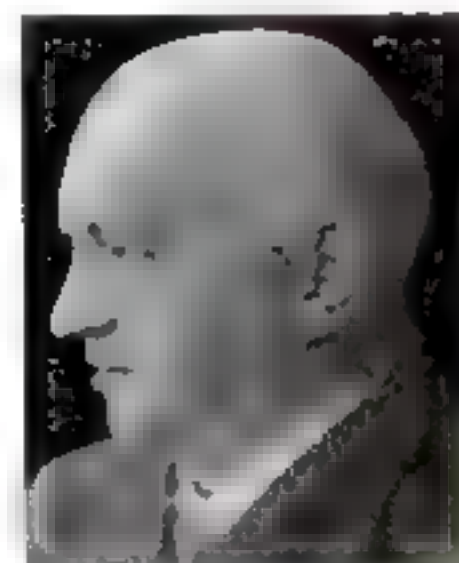
for his own photographic printing company in helping us? Perhaps, though at that time the Trust saw no future whatever in feature plays. I think the explanation of his help is very simple, but it is the one that a cynical view of human nature always looks for last: he was a good man.

In 1914 there were no previews of the kind we have today. Now a new picture is "sneaked" into a theater on an ordinary night before a theoretically average audience, which is asked to write its reactions on cards. Instead, there were the buyers. Some had already bought *The Squaw Man* on the strength of Sam's persuasion. Others wanted to see the goods before they paid the bill. There were others, too, in that first New York trade-show audience whose opinion would not mean economic life or death, as the buyers' would, but whom I was no less anxious to impress. There was Mother. And there was my brother Bill. Mother, I knew, wanted to be proud of her younger son. Bill, like the master of words he always was, had probably prepared alternative sets of phrases in which brotherly charity blunted the rapier edge of wit to greater or less degree, depending upon how bad Cecil's "galloping tintypes" really turned out to be.

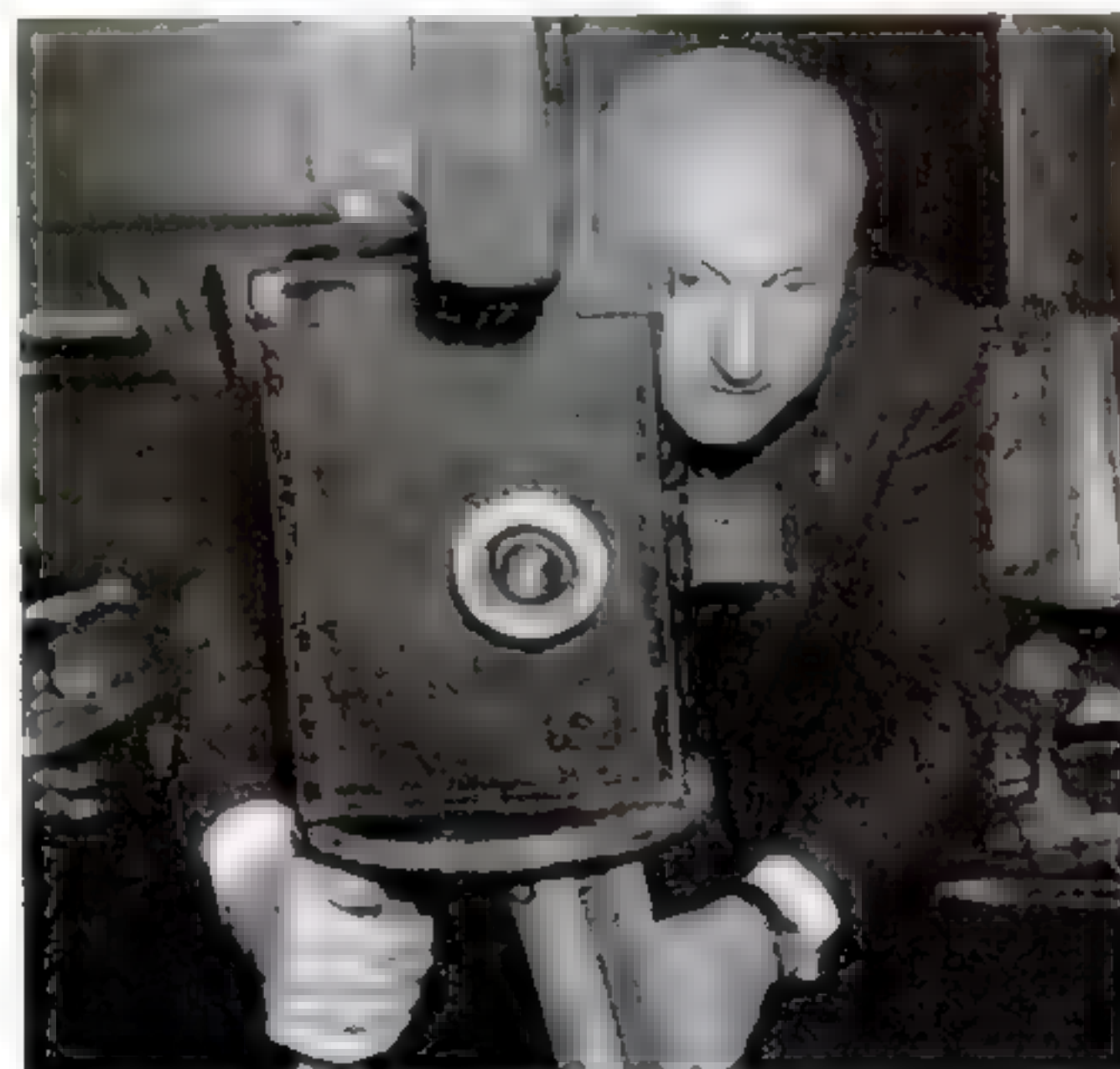
This time the actors and titles stayed on the screen where they belonged. The story held. We saw no restlessness or boredom. When the screen went white again and the house lights were turned up, Sam Goldfish was the center of congratulations. He introduced Jesse and me to his customers, and we received our share of praise. But I was not entirely sure until I looked toward where Bill was sitting. My learned, brilliant older brother did not use any of his phrases. He just nodded at me, slowly. Then I knew we had won.

The buyers bought. In those days pictures were sold on what was called a "State's rights" basis. This had nothing to do with constitutional questions but meant that the distributor acquired exclusive right to arrange the exhibition of a picture in a given state. *The Squaw Man* was released in February 1914. Two weeks later only 17 states in the Middle West remained unsold. A week after that there were only four; and I feel sure that Iowa, Kansas, Missouri and Nebraska did not long remain deprived of seeing the Lasky Company's first feature play.

There was jubilation in the barn and at the cottage on Cahuenga when I returned to Hollywood to plunge into the company's ambitious program of turning out one picture a month. Jesse and Mrs. Lasky were there when the news came that *The Squaw Man* was sure to gross twice its cost. The four of us, Laskys and DeMilles, danced around the stove which was the most prominent article of furniture in the cottage. When we sat down to dinner, the family silver gleamed from the tablecloth. It never went back to Simpson's again.



SAVIOR of the new company was "Pop" Lubin, who solved the mystery of the film's sprocket holes.



THE "BLACK BOX," a small camera with which *The Squaw Man* was photographed, was used by DeMille in making more than 100 full-length pictures.

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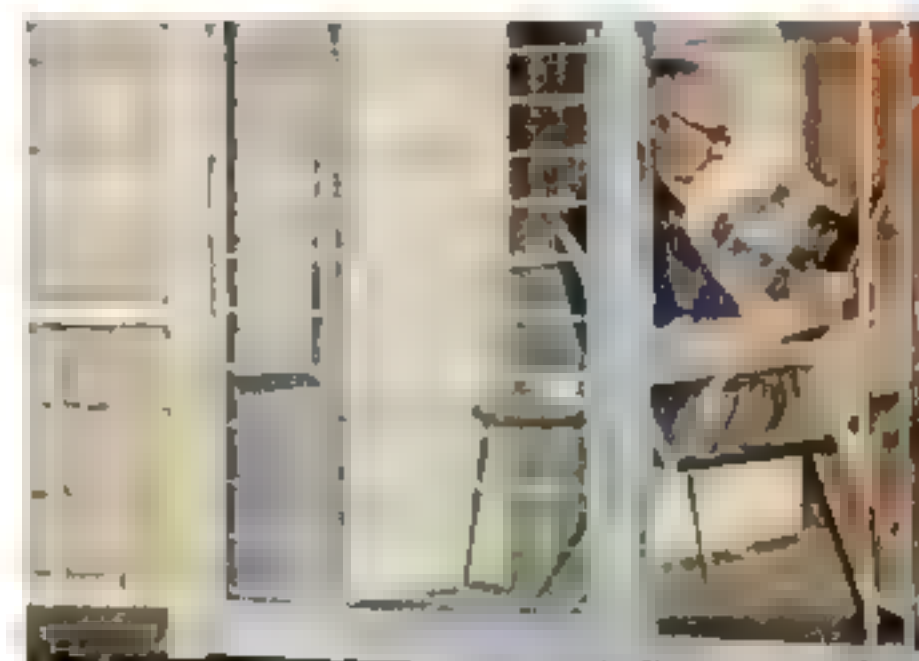
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Spring chores vanish—when you specify aluminum. Fences and trellises are important architectural details that need touching up each spring—unless they're aluminum. Aluminum's good looks are *lifetime* good looks. It never needs painting... never needs replacing. Another outdoor work-saver: aluminum grass stop ends edging and trimming.



An inviting look that's always fresh. A doorway light says "welcome" all year 'round. A neat, trim porch rail echoes the invitation. Being aluminum, they're both up for keeps—with no maintenance. Another good bet to keep a house looking spruce. Aluminum hardware dresses up your doors... never needs polishing... never needs replacing.



Turn your porch into a family room... with aluminum. It's finished in no time at all, and you're wondering how you ever got along without it... when you make it of modular aluminum wall panels. Add jalousies and screens, prime windows and storm sash—your room is just as you want it—with aluminum.



Colored aluminum clapboard cuts costly painting bills. Now you can have the classic beauty of clapboard *without* the expensive upkeep. Tough, baked enamel finish lasts for years and years. Aluminum is termiteproof, waterproof, rotproof. It insulates, too. Cuts fuel bills and air-conditioning costs.

Screens and storm windows store themselves. A full Saturday every fall and again every spring—that's about par for changing, cleaning, and repairing storm windows and screens. It's a thing of the past with self-storing aluminum units. They're permanent parts of your house, and they *never* need painting.



Aluminum roofing and gutters add a new lifetime to your house. Aluminum roofing gives you the utmost in weather protection. It reflects heat, too. Keeps you warmer in the winter, and cooler in the summer. Aluminum gutters and downspouts don't rust through.



A TV aerial is a conversation piece . . . when it's an aluminum wind vane, too. Aluminum brightens up the commonplace—makes it more efficient! From power tools to attic and floor fans, the list of aluminum products for better living grows and grows.



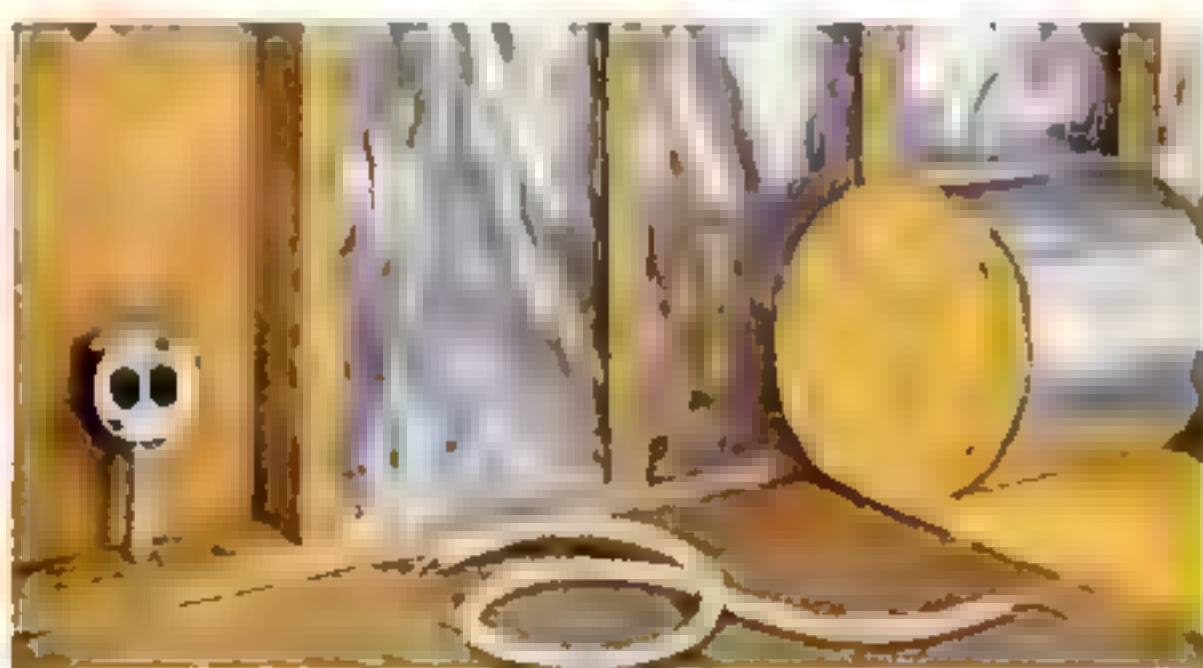
In the kitchen—aluminum is a girl's best friend. From easy-to-clean pots and pans to light, work-saving appliances, aluminum is brightening the kitchen in more and more ways these days. Aluminum range hoods and exhaust fans . . . hardware and trim—they all help keep the kitchen looking spotless.



Aluminum helps transform a dusty attic into a bedroom in the trees. A Dutch dormer gives ample headroom, opens up to light and air. Aluminum casement windows combine old-time charm with modern, carefree living. Venetian blinds control bright summer sun. Nails being used are aluminum, too. They're non-staining.



Even the walls are carefree aluminum. Here's how to "tile" a bathroom and keep costs and mess to a minimum. Light aluminum tiles are permanently colored. You can apply them yourself easily—put them right over your old walls. Aluminum bathroom accessories stay spotless without polishing.



Aluminum insulation does double duty. Aluminum foil-faced insulation—in bats, blankets, rolls—reflects heat, creates a better vapor barrier. Gives you more year-round comfort, saves heat dollars, cuts air-conditioning costs, too. Another hidden aluminum money-saver: aluminum cable and conduit is quick and easy to install—and it's permanent!



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1. When you start your engine, Shell X-100 Premium is like a **LIGHT** oil, flows freely to vital engine parts.
2. During warm-up, Shell X-100 Premium adjusts "thermostatically" to a **MEDIUM** oil to give moving parts exactly the required lubrication.
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It's 3 Motor Oils in 1



TAKING THE PRESSURE OFF, INGRID BERGMAN CLOWNS ON THE FLOOR WITH YOUNG HEYWOOD MORSE AND LAUGHS WITH HIM AT A TELEVISION REHEARSAL.

A Gay Interlude in a Ghost Story

The gay moment above came in the middle of a famous ghost story. Ingrid Bergman, rehearsing *The Turn of the Screw*, was doing a tense scene with an 11-year-old actor when he tightened up and had trouble timing his lines. Suddenly changing mood, Bergman joked with him until he broke into giggles, loosened up and could get back to work. All through the rehearsals, Miss Bergman took delight in the cast's children. She listened as a 9-year-old actress in the cast told all about her New York schoolteachers and playmates, then gravely solicited advice about what toys and clothes to take back with her to her own children in Rome.

In *The Turn of the Screw*, which is based on Henry James's famous

short novel, Bergman will make her U.S. debut as a television actress (Oct. 20, 9.30 p.m. E.D.T., NBC-TV). Concerned over whether the baffling prose classic could be made into a satisfying play, she had brooded over the script before she agreed to take the role. In it she plays a governess put in charge of two children seemingly in collusion with ghosts. The directness with which she played it moved the director, John Frankenhimer, to observe that "Bergman was perfect because horror is so much better when played straight." The cast felt that way too. "When she held me at the end," the 11-year-old Heywood Morse said, "she was trembling. I was almost frightened. I thought it was the real situation."



PLEADING WITH BOY, governess asks him to explain how he came under the control of a ghost



IN SORROWING EMBRACE, boy is swept into arms of the governess after the ghost has vanished



WATCHING WITH GIRL, governess sees ghost appear before Alexia (Wendie Lieke) during taping

COSTUMED AS THE GOVERNESS FOR A TAPED PERFORMANCE OF THE GHOST STORY, BERGMAN SUDDENLY SENSES THAT SHE IS NOT ALONE IN THE MIST



"I take Bayer for
**MORNING
HEADACHE!**"



"I take Bayer for
the headachy feeling of
**HOUSEWORK
FATIGUE!**"



"I take Bayer for
aching muscles and
fever of a **COLD!**"



"I gargle with Bayer for
SORE THROAT
due to a cold!"

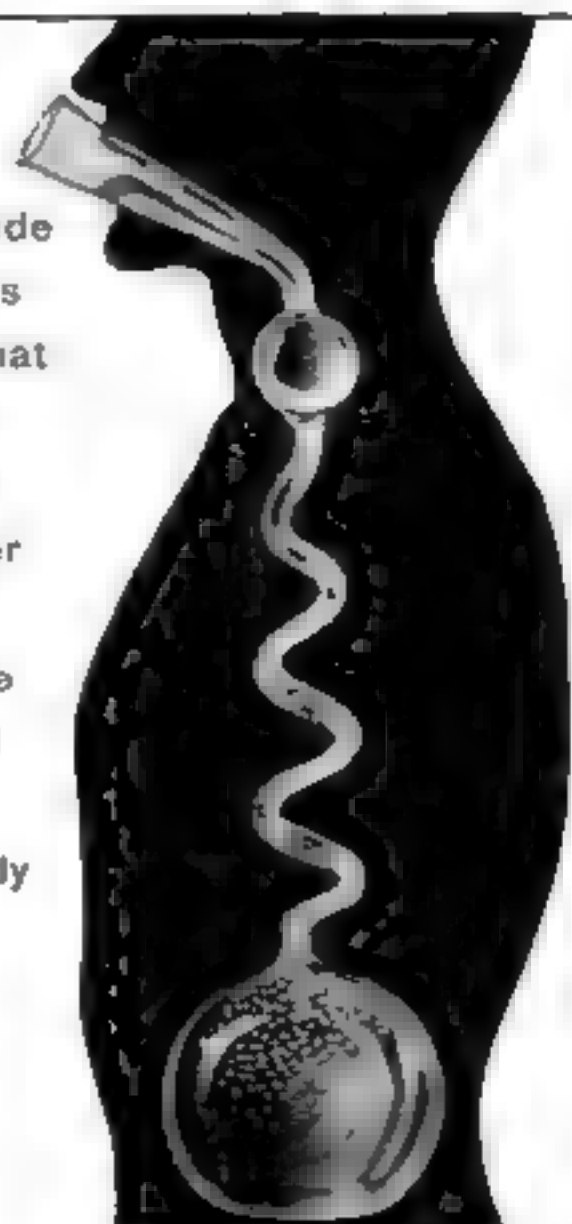


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...the fastest, most gentle
to the stomach relief you
can get from pain, thanks to

**INSTANT
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DOCTORS
who looked inside
a living person's
stomach saw that
Bayer Tablets
are NOT whole
when they enter
the stomach
but disintegrate
on the way and
enter in soft,
tiny flakes ready
to go to work
INSTANTLY
so you feel
better fast!



Men who know medicine
recommend Aspirin!

In medical journals, eminent doctors
consistently acclaim aspirin for its great
and ever-growing values.

In newspapers, public health officials
have repeatedly recommended aspirin
as the one thing for headaches, muscular
pains, fever of a cold.

In personal interviews, hundreds and
hundreds of doctors said *they* recom-
mend aspirin. So buy the *best* aspirin
the world has ever known — Bayer
Aspirin!





A BUZZING BOMBER OF BEES

A swarm of honeybees, migrating from one hive to the next, can bedazzle the eyes, befuddle the ears and scare the Beelzebub out of a person. Take Mrs. Martha Wade of Winchester Canyon, a suburb of Santa Barbara, Calif. At first she thought she was hearing an airplane stunting in the distance. Looking out a window she saw what seemed to be the airplane climbing on its tail right out of a hill

behind her house. Then she saw it was bees, thousands of bees, swarming on a fence post to form the fuselage, along the upper strand of the barbed wire to form the wings and on the lower strand to form the tail. Taking her life, her courage and her camera in hand, she crept out of the house and up the hill and took the picture above before the bees took off. She thinks it is a honey of a picture.

(continued from front flap)

Good reading in articles by:

Isaac Don Levine (The Trotsky Killer)
... Ingemar Johansson ("They're Trying
to Rob Me") ... Moss Hart (His First
Awful Flop) ... William H. Whyte Jr.
(The Vanishing U. S. Countryside) ...
Keith Wheeler (The Iraq Enigma) ...
Averell Harriman (My Talks with
Khrushchev) ... Ernest Havemann (Where
Your Money Goes) ... Sam Snead (Golfers,
Quit Thinking!)

These, plus the week-in, week-out story of the news
in pictures -- the great events and the significant
human happenings from all over the globe, as little as
four days after they happen -- have made LIFE a greater
reading value today than ever before and sent LIFE's
circulation over the six-and-a-half million mark --
well ahead of all plans and predictions. LIFE's readers
evidently share our own conviction that there is more
than ever for them in LIFE these days.

Advertisers, too, with their ears so well tuned to
the pleasant sounds of public enthusiasm and response,
have shown their own high approval of the 1959 LIFE:

During the first nine months of this year they
ran 600 more pages in LIFE than in the Post;
1580 more pages in LIFE than in bi-weekly Look.

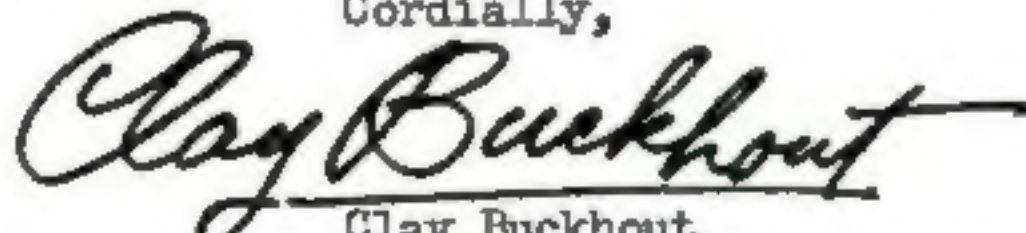
LIFE's revenue gain for the same period was more
than that of the Post and Look combined.

70 new advertising accounts came into LIFE in the
third quarter alone; 109 regulars increased their
space in LIFE this third quarter over the same
period last year.

LIFE's October issues will average \$3,800,000 in
ad revenues. The month as a whole will top last
October by a whopping 25%.

Bright blue selling weather indeed! Anything we
can do for your sales?

Cordially,


Clay Buckhout
LIFE Advertising Director

P. S. If, with the stopping of the steel strike (or
for any other reason) you are one of those with
urgent advertising news to get into print fast,
better plan to make use of LIFE's fast-close
facilities. Give us your plates on a Wednesday
and your ad will be selling in 6,500,000 copies of
LIFE just seven days later!

C. B.



6,
500,
0000



Calvert has more Power to Please

...because it's the whiskey only the Hand of Skill can blend!

Are you just finishing a tense conference? Relax, and then bring out the Calvert Reserve whiskey. Good-fellowship warms the room, and even an ordinary meeting becomes

"something special"! Calvert Reserve has far more power to please because it combines easy-going taste with full whiskey strength. Try it yourself, tonight!

Calvert Reserve



"MEN INTO SPACE," Lucky Strike's authentic new series (Wednesday nights on CBS-TV), captures all the human drama, the excitement, the suspense of man's struggle to conquer outer space.



Never before has a film TV series attempted to tell the true and thrilling story of man's plunge into outer space. Every episode is a dramatic portrayal of adventures and experiments actually taking place today and planned for tomorrow. Lucky Strike is proud to bring this amazing and compelling show into your home.



© EMERLEY BONESTELL

BILL LUNDIGAN

star of

"MEN INTO SPACE"

A MAN'S HORIZONS may change overnight. His tastes don't. The man who wants the honest taste of fine tobacco finds it in a Lucky Strike—and he always will. This is the cigarette that made fine tobacco famous . . . the one with the taste no other cigarette can touch. Remember how great cigarettes used to taste? Luckies still do!

**Get the honest taste
of a LUCKY STRIKE**

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Product of *The American Tobacco Company* — "Tobacco is our middle name"

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